

THE ILLUSTRATED LONDON NEWS

Netherlands and Colonies Number.

The Fortieth Anniversary of the Coronation
of
Her Majesty Queen Wilhelmina.

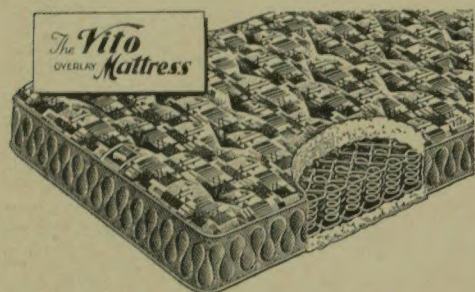
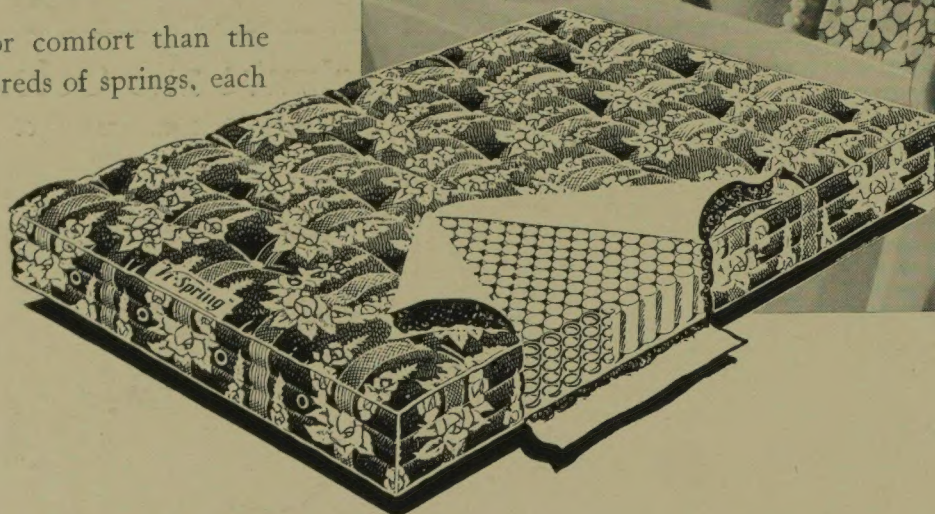


ARRIVING ON THE EVE OF HER CORONATION: H.M. THE QUEEN OF THE NETHERLANDS
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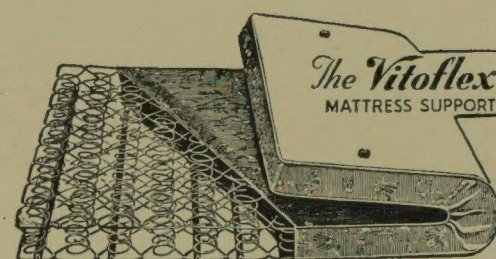
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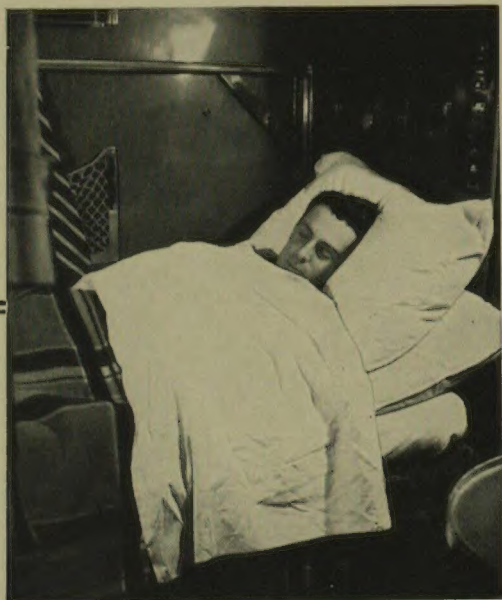
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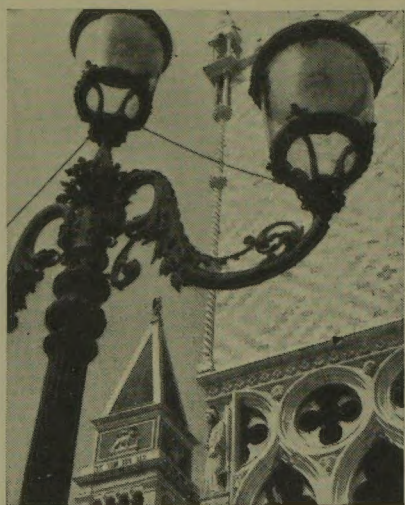


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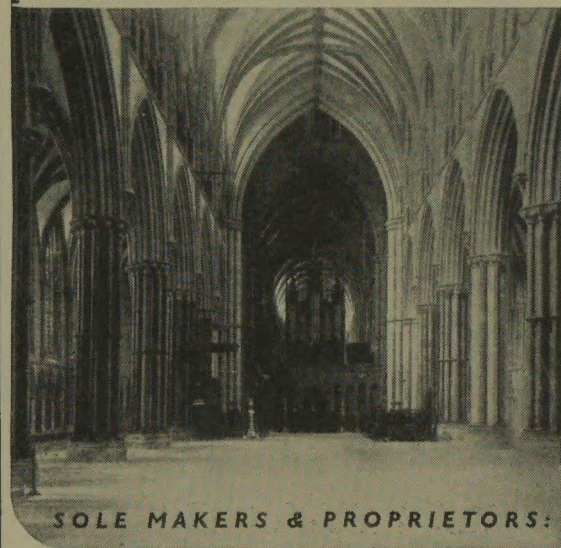
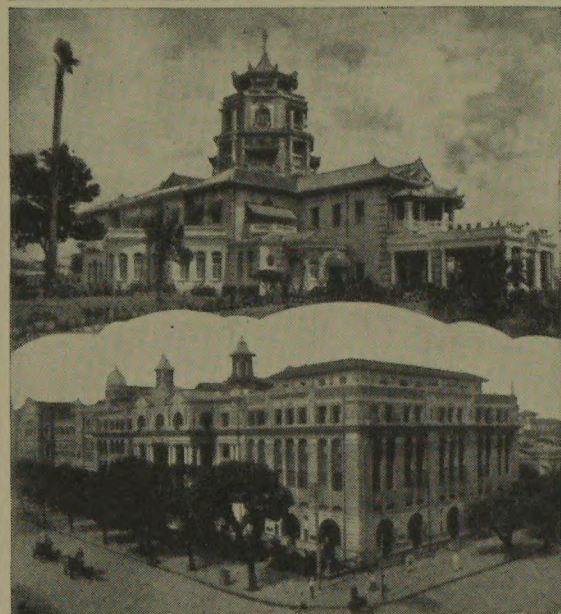
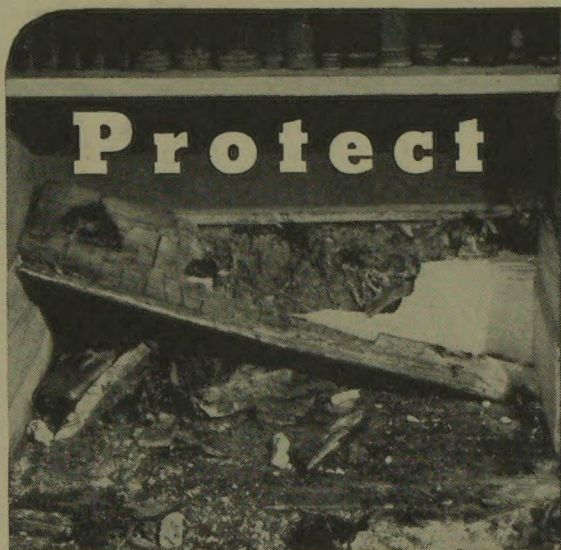
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The Varied Silhouette.

Never has the silhouette for the evening been more varied. To put the matter in a nutshell, there is nothing that can be said to be old-fashioned. There is the Princess outline, the corsage portion arranged with soft draperies, stitching and gauging. The *moyen âge* corsage with ultra-full skirt has definitely come to stay. Then there is the Victorian bodice, to say nothing of the "unsupported." Modified bustles and crinolines have reappeared; neither must the Grecian effects be overlooked. It may be said that honours are divided between the belted and beltless frocks for daytime wear. The whole range of green shades, from deep olive to sage, will be fashionable; also white, a deep Rembrandt red, and pale sherry. A new alliance is orchid mauve and petunia.

Sables v. Silver Fox.

The problem confronting the great furriers is to discover a substitute for silver fox. It seems well-nigh impossible, on account of its decorative and slimming possibilities; the latter is due to a new way of mounting. The consensus of opinion is that there will be a decided vogue for sable shoulder wraplets. The only thing which mitigates against them is the cost. Perfectly tailored coats of Indian lamb in grey, black, and brown are looked on with favour; generally speaking, they are cut on youthful lines. Nutria and beaver are hard-wearing furs and are far lighter than they have ever been. Skunk is making a tentative bid for favour. It is particularly soft and silky: so much so that it is frequently mistaken for fox. Fisher, a fur that has always been more popular with French than English women, has again entered the arena.



The Classic Tailor-made.

Nothing is ever able to cast a shadow across the path of the tailored suit. It may be because it is an ideal foil for furs, and at the same time it does not resent being worn beneath a fur or other wrap-coat. It is in the salons of Swan and Edgar that the model above may be seen. It is carried out in tweed, and, as will be noticed, the waist-line is decidedly higher than those that were seen in the spring. In a great variety of colour-schemes, it is five and a half guineas.

Fur-Trimmed Coats.

It is a two-piece which is seen at the extreme right of the page, consisting of a dress and coat, of which one may become the possessor for six and a half guineas. The "edge-to-edge" coat is trimmed with fur and has a slimming effect. The entire scheme is carried out in a new wool material with an Angora finish. The fabricating medium of the fur-trimmed coat on the left belongs to the bouclé family, and the cost is only fifty-five shillings.



Of Interest to Women.



Hats that Flatter.

There is no doubt about it that women in general like hats which increase their charm. At the same time, they must be simple and light in weight. Swan and Edgar, Piccadilly, have achieved this in the trio of hats portrayed. They are carried out in felt of various shades, and the price in each case is twenty shillings.



The Importance of the Veil.

It must not for a moment be imagined that it is only in hats of this character that Swan and Edgar excel, as they have assembled in their salons an unprecedentedly large selection of Parisian models, and their interpretations of the same. Many are carried out in velour and velvet and are enriched with ostrich tips, feather fantasies and motifs of breast plumage and ribbon. The veil continues to occupy an important position.



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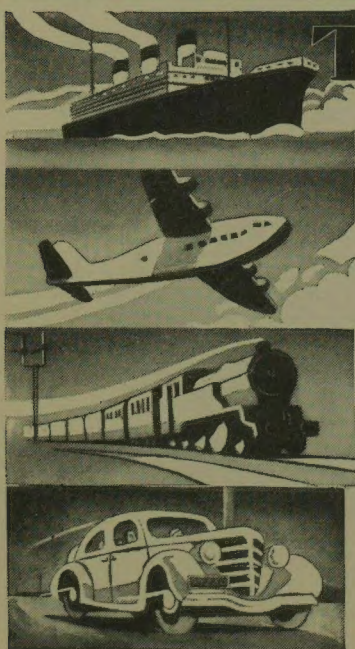
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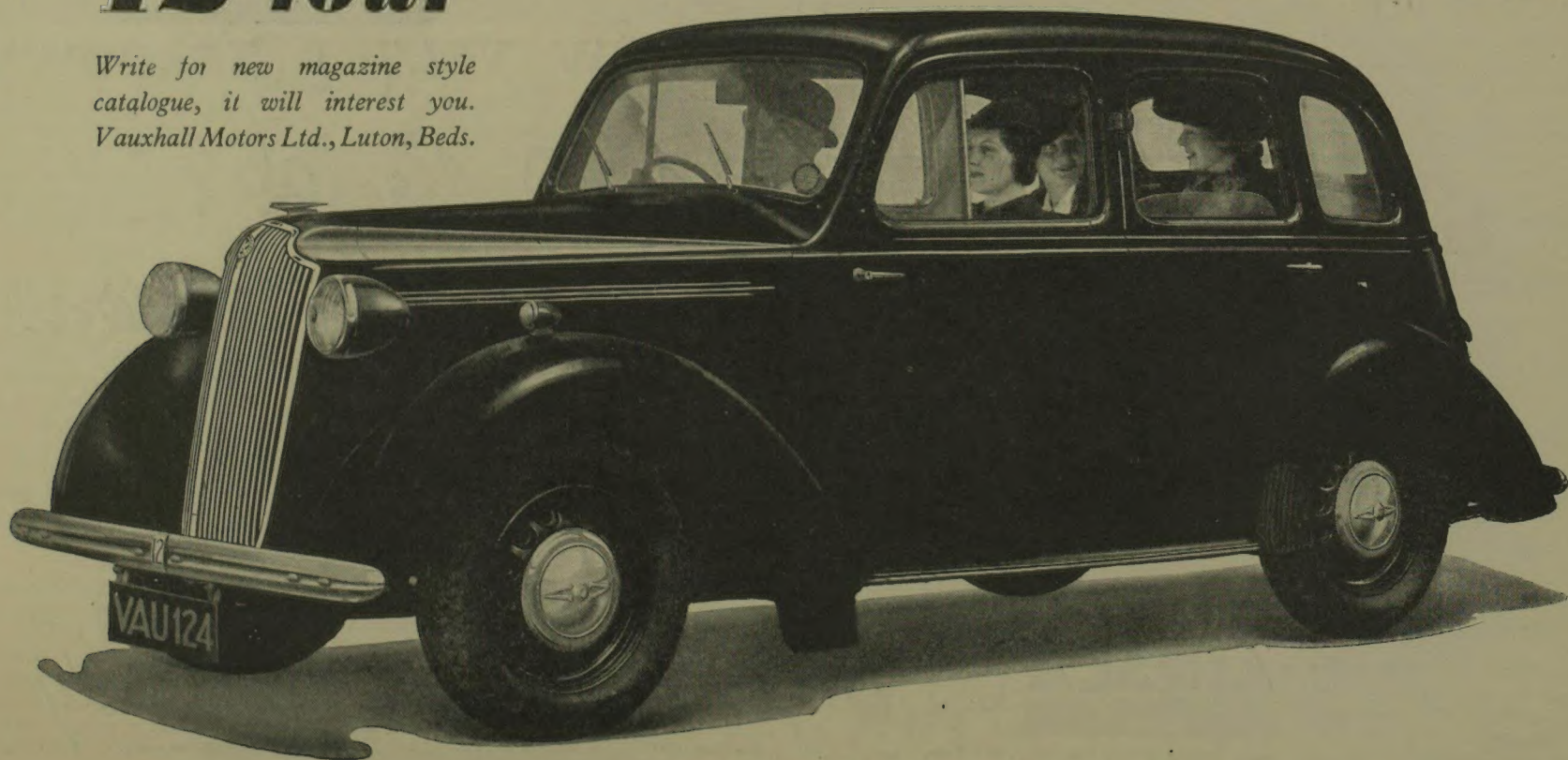
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SATURDAY, SEPTEMBER 10, 1938.



THE ONLY REIGNING QUEEN IN EUROPE CELEBRATES HER FORTIETH YEAR OF RULE: QUEEN WILHELMINA OF THE NETHERLANDS ARRIVING AT THE NIEUWE KERK, AMSTERDAM, WHERE SHE WAS CROWNED IN 1898.

Queen Wilhelmina made a state entry into Amsterdam, amid scenes of immense enthusiasm, on September 5, exactly forty years since she arrived in that city, as a young Princess of eighteen, for her Coronation as Queen of the Netherlands. The ceremony took place on the following day, September 6, 1898. On her recent arrival she made a triumphal progress through the city to the Royal Palace, and all along the route of the drive received a great demonstration of loyalty

and affection from thousands of her people. In the above photograph, taken on September 6 last, she is seen walking between her daughter and son-in-law, Princess Juliana and Prince Bernhard, to attend the anniversary service held in the Nieuwe Kerk, to commemorate her Coronation, which had taken place in the same church just forty years before. Other incidents of the "Jubilee" celebrations are illustrated on later pages. (*Sport and General.*)



By ARTHUR BRYANT.

AS quite a number of well-meaning people seem to suppose—I hope and believe quite wrongly—that all mankind is shortly going to commit suicide over the troubled affairs of Czechoslovakia, it seems incumbent on one who writes a weekly page on the affairs of the hour to refer to the matter. Whether it is one of any great importance, the historians of the future will be better able to judge than we: all we know is that it seems so at the moment. But it is at any rate comforting to reflect that it is quite possible that in a hundred years' time the Sudeten German Crisis of the summer of 1938 will mean as little to our descendants as, shall we say, the many Danubian crises of the nineteenth century, that caused so great a stir in their own time, now mean to us. They mean nothing because they never grew into anything sufficiently serious for history to record. Let us hope it will be so with the present controversy. For if our descendants have not heard of it, it will mean that the controversy was solved without a tragedy of far greater consequence.

For the most important fact to bear in mind about the Sudeten German question is that its issues in terms of relative importance are very small beer compared with those of the world war which the gloomier professional prophets of the Press and platform are prognosticating may arise out of it. Measured by any rationalistic standard, it would seem a far lesser disaster to mankind that the Sudeten Germans should for ever languish under what they consider tyranny or that Czechoslovakia should vanish altogether under the hammer-blows of Hitler's army, than that men of every race in the world should be pitted against one another in an all-destructive and, for most of the victims, utterly meaningless conflict. But, unfortunately, men—and statesmen are only men—do not measure their actions by purely rationalistic standards. It is quite conceivable that civilisation as we know it to-day may perish utterly, and we with it, over some well-nigh unintelligible dispute arising out of a pothouse broil in some obscure village whose name is utterly unknown to nine hundred and ninety-nine thousand out of a million victims of the conflagration it will light. That the game is simply not worth the candle will not by itself prevent its being played. To suppose that human beings will not do a foolish thing because it is palpably foolish is to ignore the greater part of the entire history of our species. That a world war, and its almost inevitable attendant result—the destruction of our present civilisation and social system—is a possible consequence of the Czech minority problem, is self-evident. But there is another factor in the Czech minority problem, though a less important one. And that is the problem itself.

What are the rights and wrongs of the case as they present themselves to the ordinary Englishman? It can, of course, be said that both parties to the dispute are right and both wrong, and, as the disputants are human, this is probably the most correct view of the matter, philosophically speaking, that we are likely to reach. But as quite a number of excited partisans in this country seem to suppose that all the right is on the side of the Czechs and all the wrong on that of the Germans, it may be as well to concede that the Sudeten Germans have at least an understandable case. A people with an ancient culture and historical tradition, long accustomed to a Germanic type of governance, they found themselves within living memory subjected, as a result of a humiliating peace treaty, to the rule of an alien race whom, rightly or wrongly, they had been accustomed to regard as

we cannot, merely because we beat them in the war, or dislike them instinctively, withhold that right from Germans if geographically they can be freed from Czech dominance without subjecting Czechs in their turn to German rule. It would certainly be a monstrous thing to impose war, and all its appalling suffering and risk, on our own people in support of such a proposition. I know it may be said that there is nothing very terrible in Czech rule: that Czechoslovakia is a very pleasant country to live in; that if a man minds his own business and smokes his pipe and drinks his beer quietly without bothering his head about politics, he can get along as happily in the present Bohemian republic as anywhere else in the world. That is probably true, and all the stories in the German Press to the contrary wild exaggeration. But the fact remains that the Sudeten Germans do not wish

to be governed by Czechs, any more than the Irish, to whom the same arguments could be, and often were, applied, wished to be governed by the English. And we in this country have made ourselves for many years past the statutory champions, as it were, of the rights of other peoples to self-determination. Whether in the immediate present or the more distant future—that choice, at least, is not ours but the Lord of Nuremberg's—the future peace of the world depends on our being consistent in that championship, even though it may seem contrary to our own interests in the game of power politics to be so. For if the Czech minority problem is not settled now by peaceable means, and with the pacific and willing consent of all concerned, we can be quite sure that it will sooner or later be settled in another and far more costly way.

There is just one more point. If the Czech minority problem is to be settled peaceably—and it

is immeasurably to our own interests that it should be—it will only be so because those who think ill of one another learn to think good of one another instead. In this matter the primary duty of us all is to cast out the beam in our own eye rather than insist on our neighbour's casting out the mote in his. In this country there is little temptation to think ill of the Czechs. But there is a good deal to think ill of the Germans, and to attribute to them the lowest possible motives. And if we allow ourselves the luxury of yielding to that temptation, we shall never guide our feet, let alone anyone else's, into the way of peace. For peace is alike the gift and the attribute of him who refrains from speaking and thinking ill of his neighbour. That is true even if one's neighbour is wholly—an improbable contingency—in the wrong. For by that very restraint, one disposes one's neighbour to think that, because one thinks well of him, one cannot oneself be so wholly bad after all. And it is precisely that kind of restraint which is so much wanted in the world to-day.



A MEETING OF GREAT MOMENT IN THE EUROPEAN CRISIS: HERR HITLER (LEFT) AND HIS MINISTERS DISCUSSING THE CZECH QUESTION WITH THE SUDETEN GERMAN LEADER, HERR HENLEIN (IN CENTRE, FACING THE CAMERA), ON THE TERRACE OF THE FÜHRER'S VILLA AT BERCHTESGADEN.

An official German *communiqué* issued in Berlin on September 2 stated: "The Führer received to-day at the Berghof the Leader of the Sudeten Germans, Konrad Henlein, who at Lord Runciman's desire gave him a sketch of the present state of the negotiations with the Prague Government. The Führer took note with interest of the explanations. Full identity of views was established in the judgment of the situation. Konrad Henlein, who lunched with the Führer, left the Berghof in the afternoon." After his long conversation with Herr Hitler, Herr Henlein travelled back to Prague, and later, at his house, had a private talk with Mr. Ashton-Gwatkin, of the British Mission, with Prince Max von Hohenlohe acting as interpreter. No official statement was made afterwards, but it was reported that nothing had been said at Berchtesgaden to rule out a peaceful solution of the Czech problem. In the above photograph Dr. Goebbels, German Minister of Propaganda, is seen standing (with arms folded) between Herr Hitler and Herr Henlein, and in the middle of the group on the right (with hand on arm) is Herr von Ribbentrop, the Foreign Minister. (*Wide World*.)

a younger and less sophisticated people. It was as though the inhabitants of Kent had, since 1918, as the result of the triumph of the German submarine campaign, been placed under the majority rule of the people of Belgium. While in this, to them, humiliating position, the Sudeten Germans have undergone economic suffering, which some people consider there is ground for attributing in part to racial differentiation.

But there is nothing novel in the subjection of one race to another. It has occurred ever since the world began. And it may be argued that the Germans have themselves been persecutors of other races and still are to-day. But it is an argument that we in this country cannot apply to any claim of the Sudeten Germans to govern themselves in their own way that does not involve their own dominance over others. We may, if we choose, dislike Germans and like Czechs. But, believing in self-determination and loudly acclaiming as we do the democratic right of all peoples to it,

HERR HITLER ATTENDS THE NAZI PARTY CONGRESS AT NUREMBERG : THE FÜHRER AT AN OFFICIAL RECEPTION AND AT THE OPERA.

HERR HITLER arrived in Nuremberg on September 5, preparatory to opening the tenth annual Nazi Party Congress on the following day. He was welcomed at the station by his Deputy, Herr Hess, and entering his car drove through the crowded streets. As usual, the Führer stood for the greater part of the journey to enable the people to see him. In the afternoon he attended an official reception given in his honour at the Town Hall, and in his reply to an address of welcome announced that the regalia of the Holy Roman Empire, which were removed to Vienna in 1809, were to be kept at Nuremberg. The insignia were expected to be placed in the vault of the Church of St. Catherine, known as "the Church of the Meistersinger," with special ceremony, by Herr Hitler on September 6. The Führer welcomed to the Congress 35,000 party members from the Ostmark, who were attending for the first time as subjects of the Reich. In the evening a gala performance of Wagner's "Meistersinger" was given at the Opera House, at which Herr Hitler was present. He received the performers in his box at its conclusion, and congratulated them. It is expected that an important statement on foreign policy will be made by Herr Hitler in his speech which is to conclude the congress on September 12.



ATTENDING A GALA PERFORMANCE OF WAGNER'S "MEISTERSINGER," AT THE OPERA HOUSE, NUREMBERG, BEFORE THE PARTY CONGRESS OPENED : HERR HITLER ACKNOWLEDGING THE SALUTES OF THE AUDIENCE ON ENTERING HIS BOX, WHERE HE RECEIVED THE PERFORMERS. (Keystone.)



ANNOUNCING THAT THE REGALIA OF THE HOLY ROMAN EMPIRE (SEEN ON LEFT, IN GLASS CASE) WERE TO BE RETAINED BY NUREMBERG : HERR HITLER AT THE OFFICIAL RECEPTION IN THE TOWN HALL. (Associated Press.)



HERR HITLER GREETED BY ENORMOUS CROWDS ON ENTERING NUREMBERG FOR THE TENTH NAZI PARTY CONGRESS : THE FÜHRER STANDING IN HIS CAR WHILE DRIVING THROUGH THE STREETS TO THE TOWN HALL. (Mondiale.)



THE OFFICIAL RECEPTION IN HONOUR OF THE FÜHRER AT NUREMBERG TOWN HALL : (FROM L. TO R.) HERR HITLER, HERR HESS, HIS DEPUTY, WHO GREETED HIM ON ARRIVAL, AND HERR JULIUS STREICHER. (Wide World.)

ROYAL AND OTHER OCCASIONS NOTED: NEWS EVENTS IN IRAN, IN FRANCE AND AT HOME.



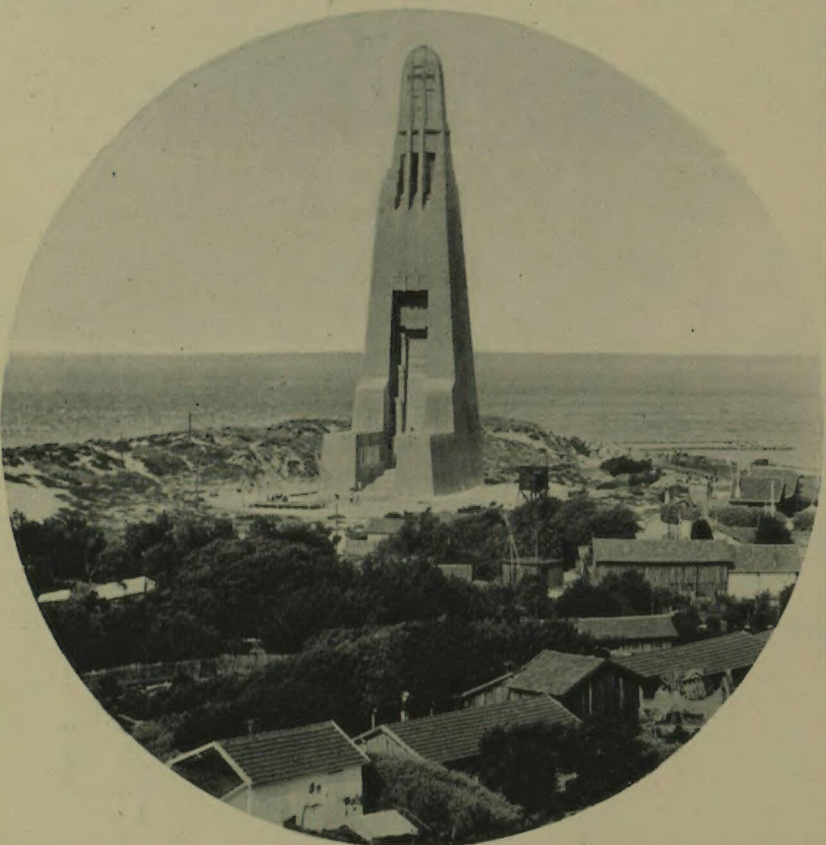
THE COMPLETION OF THE PERSIAN GULF—CASPIAN SEA RAILWAY: THE SHAH OF IRAN BOLTING TOGETHER THE LAST SECTION OF LINE.

The completion of the new Iranian railway running from the Caspian Sea to the Persian Gulf, a distance of 800 miles, took place on August 22, when the Shah, Riza Khan Pahlevi, himself bolted together the last section of line. The ceremony took place at Selfid-Chashmen and the Shah and the Vahid (Crown Prince) waited there to see the arrival of the first train to use the



AWAITING THE ARRIVAL OF THE FIRST TRAIN ON THE NEW IRANIAN RAILWAY: H.M. THE SHAH OF IRAN AND THE CROWN PRINCE AT SELFID-CHASHMEN.

line. The British-built section of the railway is south of Teheran, in the gorges of the Zagros mountains, Luristan. The whole has cost some £30,000,000 and has taken eleven years to complete. The route followed is from Bandar Shapur, on the Persian Gulf, to Salehabad, Bahrien, Kum, Teheran (the capital), Aradan, Firuzkuh, and Bandar-Shah, on the Caspian. (A.P.)



UNVEILED BY THE AMERICAN AMBASSADOR AT POINTE DE GRAVE: A MONUMENT TO COMMEMORATE THE AMERICAN ENTRY INTO THE WAR.

On September 4 Mr. William Bullitt, United States Ambassador to France, unveiled at Pointe de Grave a monument to commemorate the American entry into the World War. In his speech, Mr. Bullitt said: "Frenchmen and Americans know that free men are happier than slaves," and went on to stress those ideals which both nations possess. (Wide World.)



"RIGHTS WHICH WE ASSOCIATE WITH CITIZENSHIP ARE WORTHY OF OUR MOST ARDENT DEFENCE": MR. J. P. KENNEDY SPEAKING AT ABERDEEN.

Mr. J. P. Kennedy, United States Ambassador in London, laid the corner-stone of the memorial to Samuel Seabury, the first American bishop of the Anglican Communion, outside the Cathedral at Aberdeen on September 2. In his speech he stated: "We must give our young men and women . . . something else to hope for than a short life carrying a gun." (Wide World.)



IN HOLIDAY ATTIRE: T.R.H. THE DUKE AND DUCHESS OF KENT, WITH PRINCESS NICHOLAS AND PRINCESS PAUL, AT RAB, DALMATIA.

The Duke and Duchess of Kent, who are now spending a holiday with Princess Paul of Yugoslavia, sister of the Duchess, are shown in the above photograph wearing holiday attire at Rab, Dalmatia. Princess Nicholas, mother of the Duchess of Kent, is standing on the Duke's left with Princess Paul, whose sons, Prince Alexander and Prince Nicholas, complete the family group. (Keystone.)



IN HOLIDAY ATTIRE: PRINCESS ELIZABETH AND PRINCESS MARGARET WEARING TARTAN SKIRTS WHEN ATTENDING A SALE OF WORK WITH THE QUEEN.

The King and Queen, with Princess Elizabeth and Princess Margaret, are on holiday at Balmoral. The other day her Majesty and her daughters attended a sale of work held in Crathie Church hall in aid of church funds; and they are here seen leaving with the Rev. John Lamb. The Princesses are carrying parcels of goods they purchased at the sale. Their tartan skirts give the picture that air of informality which holidays demand! (Topical.)

A NEW AIR DANGER: HOUSES FIRED BY A CRASHING 'PLANE.



THE EDMONTON AIR DISASTER IN WHICH THE PILOT AND TEN CIVILIANS WERE KILLED: (LEFT) THE HOUSE FIRST STRUCK BY A WING, WHICH FELL AND KILLED A BOY; (RIGHT) THE HOUSE OPPOSITE BURNT OUT WHEN THE 'PLANE CRASHED IN FRONT OF IT AND THE PETROL EXPLODED. (*Planet News.*)



WHERE THE WORST PART OF THE TRAGEDY OCCURRED: THE HOUSE IN DUNHOLME ROAD, AGAINST WHICH THE AEROPLANE CRASHED, GUTTED BY BURNING PETROL—A NEARER VIEW, SHOWING WRECKAGE OF THE MACHINE, AND THE ADJOINING HOUSE (LEFT), AT WHOSE DOOR THE ENGINE FELL. (*Keystone.*)

The destruction of a house by fire after an aeroplane crash marks a new danger from the air, although buildings have been hit before with less serious results. The disaster here illustrated occurred on Sunday, September 4, when an R.A.F. machine, of No. 1 Elementary and Reserve Flight Training School, Hatfield, piloted by Sergeant S. R. Morris, crashed on a Council estate at Edmonton and struck three houses in Dunholme Road. According to an eye-witness, the aeroplane was flying low, with the engine cut off, and apparently making for Pymmes Park, at the end of the road. It first struck the roof of No. 19, Dunholme Road, and one wing fell into the garden, killing a little boy from that house. The machine then

crashed into No. 28 across the road, where the family were at dinner. The petrol-tank exploded and soon the house was blazing. The tenant, his wife, and two young sons all lost their lives. The pilot's body was found among wreckage of the machine in the front garden. Just before the crash he was seen standing in the cockpit trying to warn children to scatter. The aeroplane's engine crashed into the door of the next house, No. 30. Among the victims were two little boys from No. 30, and three men (James Letch, his brother Edward, and John Eusden) who died from burns in attempting rescues. On September 5 the death-roll was given as eleven, with eight injured, one of them critically.

A MOST ILLUMINATING ADDITION TO NAPOLEONIC LITERATURE.

"MEMOIRS OF GENERAL DE CAULAINCOURT": EDITED BY JEAN HANOTEAU.*

An Appreciation by SIR JOHN SQUIRE.

CAULAINCOURT'S memoirs came to light a century after they were written. The authenticity of the manuscript on which this publication is based was proved after the war. The Caulaincourts had lived in the same Picardy château for seven hundred years. It was destroyed by the Spaniards in the sixteenth century. In 1917, although it was behind the lines and of no military importance, the methodical German sappers blew sky-high the village and the house, full of the furniture and books which Caulaincourt had collected during his retirement (he died in 1827; his widow in 1876: the female line still holds the place) and, when the German tide receded, people went around looking for the bits.

"When the inhabitants came back to the village in 1919 they set about clearing up some of the confusion caused by the blowing-up of the château. They found papers, books, odds and ends of all sorts littered over the meadows, among the woods, in the river and lake. These were collected into two heaps and stored in a barn—the only building left with a roof. On one pile were thrown such books from the library as survived, most of them dredged up from the river-bed in a lamentable condition. In the other heap were collected bits of furniture, iron-work, broken statuary, and so on. One day, years later, the architect engaged to build the new château noticed in this latter heap a tin box, full of yellow papers. It was dented and smashed in, as though it had been dashed to the ground from a height. Half-peeled away from the lid was a faded label, with the words 'Monsieur, le duc de Vicence.' A workman had pried into it, but, finding nothing to his taste, had thrown it aside. When opened by M. Jean Hanoteau in the presence of the family, this box was found to contain, in Caulaincourt's handwriting, a duplicate copy of the *Memoirs*, the text of which is substantially that given in these volumes."

Caulaincourt was one of the most devoted of Napoleon's servants. He had notions of loyalty not universally prevalent amongst them. In his early career, although an aristocrat, he served willingly in the ranks; after his ability was discovered, he strictly obeyed orders, going wherever he was sent, however repugnant the mission was—and he was first Ambassador to Russia and then, during the hopeless time before Elba, Foreign Secretary—although he was by nature a serving soldier. His life throughout was clouded (he was a man of honour) because people thought he was an accessory to the murder of the Duc d'Enghien, a crime which Napoleon must have bitterly regretted. He was silent, laconic, severe; it is said that Napoleon had no great affection for him; but such was his known integrity that he was able to speak more frankly to the Emperor than any other man dared.

We have in this volume a most illuminating addition to Napoleonic literature: there are thousands of books about Bonaparte in his glory and many about him after his last failure, but here is a book which covers the last year in Europe, the closing-in of the Allies, the parting from wife and child, the exile to Elba, the brief return, Waterloo, and the end. We know now that he was stricken by a mortal

illness; he didn't know it and still went on pathetically trusting in his star and a possible miracle to-morrow. "The break-up," this book opens, "of the Congress was inevitable. I had long anticipated this, and had foretold it to the Emperor, who, deceiving himself with his habitual and unhappy illusions, was doubtless unwilling to believe it. He kept flattering himself that a military success would drive the enemy away from the capital; that after the enemy had had the slightest reverse, the exasperation and courage of the citizens would force a withdrawal from France." There were facts he could not take in. He admitted that the Russian expedition was not forced upon him, but he was so proud of his

and every government unsafe for half a century. . . . I have waged honest war on my enemies and I do not regret it, though they treat me otherwise. They stir up treason and turn France in revolt against me, when it was I who made the people reconciled to Kings and restored the respect for the power of sovereignty by closing the abyss of revolution. I could have dethroned the King of Prussia, yet I sacrificed my political advantage out of respect for royalty—because of Alexander's friendship for him. I could have dethroned my father-in-law and made Hungary independent—and now he deserts his daughter and his grandson. . . . The burning of Moscow would have justified me before the world for the freeing of Alexander's serfs—yet I did no such thing. I behaved towards their Majesties as a sovereign should; they behave towards me like so many Jacobins. See how my magnanimity is rewarded! Their conduct towards me differs very little from the British Ministry's, which hires assassins to put me out of its way. They will stoop to anything."

There is the injured innocent who comes out so frequently in his conversations after his fall. There were grounds for the feeling of injury: he had a vision of a new and just society conformable to human needs, rating equality above liberty. "My new nobility, while serving to reward all persons of distinction, has at the same time mixed them in with the old—which is something that the Revolution and the years which followed it were not able to effect. Such pre-eminence as this, which conveys no title to the least prerogative, harms equality not at all. Nobody is an officer or an auditor because he is a noble, but because he has come out of the Academy of Saint-Cyr or the École Polytechnique, and has had training. The preferments I granted; my institutions; the codes of law that I leave with you stand as proof that I was a respecter of equality. If I had had time to carry out our great plans, our social system would have been the wonder of our great-grandchildren—and their good fortune, too." One cannot help wondering whether he might not have been allowed to do far more had it not been for the kidnapping across a frontier of that harmless hunting squire and his murder in a ditch.

There is much vivid background in the book: Talleyrand and Fouché appearing in their usual rôles, and Ney in his. There is a very long description of Napoleon's attempted suicide before Elba; he had always called suicide a coward's resort, but, sick and beaten, he may for a moment have preferred to vanish from the scene rather than succumb to the dynasts: for years he had carried poison on his person. All these speeches of his, one must presume, are impressions rather than literal records; I cannot suppose that Caulaincourt knew shorthand or made immediate notes on every occasion.

But, impressionistic or not, the picture of that great man and his habits of thought and speech, his little kindnesses, his affections, his dreams of Utopia mingled with his dreams of conquest and glory, is as good a picture as can be obtained from any volume extant. Napoleon the human being is here; and recorded by a man who knew him intimately and saw him when his inner heart was most exposed, calamity and sickness coming on him, after so many years of unparalleled fame and worldly success.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science.

Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

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We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 32-34, St. Bride Street, London, E.C.4.

domestic achievements and the renown he had brought to France that he could not realise that France, with three million dead from Syria to Borodino and Spain, was sick of war. Nor could he take in the fact that foreign rulers thought of him as a public danger and had come to the conclusion that there could be "No Peace with Napoleon." After all, he kept on arguing, he had killed the French Revolution, and restored the idea of monarchy while abolishing privileges and abuses which were the seeds of revolution. "If," he said to Caulaincourt, "I had proclaimed Poland's independence and freed the Russian serfs, as I could have done and was urged to do, he [the Tsar Alexander] would not have been in Paris. But that would have left the world upset for a long time,

* "Memoirs of General de Caulaincourt, Duke of Vicenza." Vol. II: 1814. Edited by Jean Hanoteau. Translated by George Libaire. (Cassell; 21s.)



MR. R. STORRY DEANS.

Author, and Recorder of Newcastle-on-Tyne since 1932. Died August 31; aged sixty-eight. Was Conservative M.P. for the Park Division of Sheffield from 1923 to 1929. Became Bencher of Gray's Inn in 1927, and Treasurer this year. Recorder of Rotherham, 1928-1932.



DR. CHURCHILL JULIUS.

Archbishop and Primate of New Zealand, 1922-1925. Died September 1; aged ninety. Was Vicar of Holy Trinity, Islington N., in 1878, and of Christ Church Pro-Cathedral, Ballarat, 1884-1890, and Archdeacon of Ballarat, 1893-1890. From 1890 until 1925 was Bishop of Christchurch.



ON A PRIVATE VISIT TO LONDON: KING BORIS OF BULGARIA AND QUEEN IOANNA ENTERING THEIR HOTEL ON ARRIVAL.

King Boris of Bulgaria and Queen Ioanna arrived in London on September 5 on a private visit. They were accompanied by the King's Counsellor, M. Handjiev. King Boris has expressed a wish that their visit should be as private as possible, and the royal party are occupying a suite at a London hotel. It was expected that their Majesties would be the guests of the King and Queen at Balmoral for a few days.



MRS. VIJAYALAKSMI PANDIT.

The first woman Cabinet Minister in India. Is Minister for Education in the United Provinces Government, and is now visiting England to inspect co-educational schools. She is the sister of Jawaharlal Nehru, former President of Congress, and was educated in England.



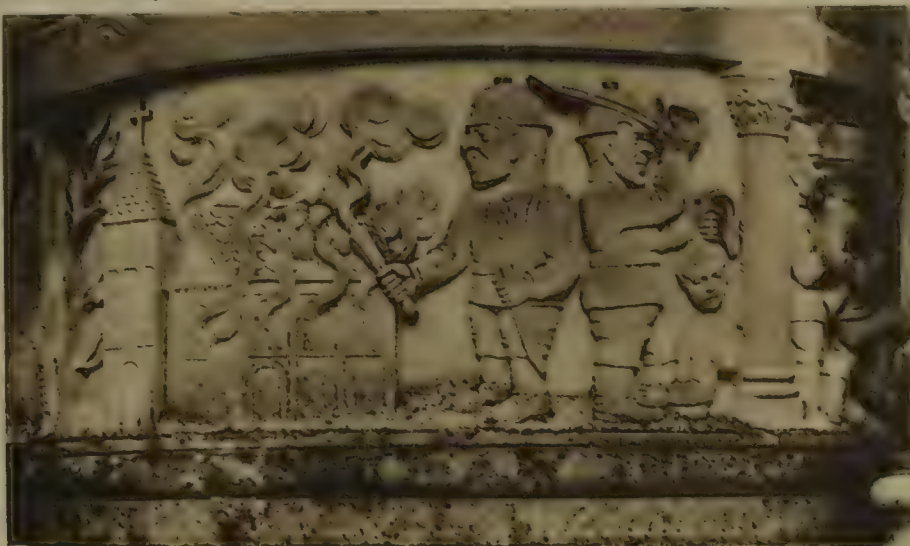
BRIGADIER G. N. MACREADY.

Appointed Chief of the British Military Mission to the Egyptian Army from October. Will be promoted Major-General on the date of embarkation. Was Assistant Secretary to Committee of Imperial Defence, 1926-32; the Imperial Defence College, 1933. Was G.S.O.I., War Office, 1934-1936.



ONE OF THE SEVEN NEW CRUISERS WHICH WILL FORM PART OF THE UNITED STATES TEMPORARY ATLANTIC SQUADRON: THE U.S.S. "BROOKLYN."

The United States Navy Department announced on September 1 the formation of a temporary squadron for the Atlantic coast. This squadron will consist of seven of the United States' new cruisers and seven destroyers under the command of Rear-Admiral Forde Todd. The cruisers are 10,000-ton vessels, each mounting fifteen 6-in. guns.



SHOWING A SOLDIER SETTING FIRE TO A CHURCH WHILE ANOTHER, WITH UPRaised SWORD, GRASPS A WOMAN BY THE HAIR: RELIEFS ON THE WAGONERS' RESERVE MEMORIAL.

The German Consul in Liverpool recently protested to Sir Richard Sykes about the reliefs on the Yorkshire Wagoners' Reserve Memorial at Sledmere. The unit was raised by Sir Mark Sykes two years before the war and it did excellent service in France, where it was attached to the Army Service Corps. Plans for the memorial, drawn by [Continued below.]



TO BE DEPOSITED UNDER THE SITE OF THE NEW YORK WORLD'S FAIR: A "TIME-CAPSULE."

This "time-capsule," weighing eight hundred pounds, has been made of wear-resisting cupaloy (a copper alloy) at the works of the Westinghouse Electric and Manufacturing Company. It is being shipped to New York, where it will be filled with records of present-day civilisation and then buried under the site of the 1939 New York World's Fair. Its contents are expected to last for five thousand years.



TO COMMEMORATE THOSE WHO FELL ON THE MARNE: A MONOLITH AT MONDEMENT.

This huge monolith, standing a hundred feet high, has been erected at Mondement to commemorate the men who fell in the battles of the Marne. It was in the first battle that Joffre foiled von Kluck's thrust at Paris and in the second battle, which began on March 21, 1918, the Germans were eventually forced to retire with very heavy losses.



THE WAGONERS' RESERVE MEMORIAL AT SLEDMERE TO WHICH THE GERMAN CONSUL IN LIVERPOOL HAS OBJECTED.

Sir Mark Sykes, were found after his death in 1919 and it was built to his designs. The carving is in three tiers and shows the various activities of the men of the Reserve. The reliefs to which objection is made show soldiers, wearing German-type helmets, setting fire to a church and threatening a woman with a sword. The matter has been referred to the German Embassy.

The World of the Theatre.

By IVOR BROWN.

PLAYS AND PLACES.

IT is odd how very few English plays, more particularly modern ones, happen in known and recognisable country. Of course, there are infinite numbers of scenes set in So-and-So's country house, but then, stage country houses are not really "country" at all. They are simply appendages to So-and-So's places in Mayfair and are just as standardised, monotonous, and anonymous as the flats in Magnifico Mansions. They belong to the Home Counties and exist for the continuous provision of tennis-parties, cocktails, and those sexual dilemmas, slight or serious, which appear to the British dramatist and the British public to be eternally and infinitely satisfactory as matter for an evening's entertainment.

But anybody who knows Great Britain—and I have a sad suspicion that most theatre people know very little about Britain or even about England—realises that the various sections of our islands do still—despite the influence of universal wireless, telephones, and motor-cars—maintain their individual existence with their own kind of problems and habits, their own ways of thought and ways of speech. The theatre pays very little attention to this, because it has been developed and regarded as essentially a pleasure of the capital. It is confidently assumed, for example, that if you advertise a "great West End success," everybody in Yorkshire and Lancashire will long to see it. That attitude of servility to London exists only in the matter of plays and feminine fashions. If you were to advertise a "great West End cricketer" in Pudsey or a "great West End statesman" in Birmingham, they would soon tell you in these places that they can manage better for themselves.

The growing popularity of Drama Festivals in the country suggests that the new awareness of the theatre may arise and evoke a demand that the local life, and not London life only, be made the subject and scene of plays. It would certainly enlarge and enrich the scope of our theatre if it were more conscious of the whole country and of all its classes and conditions of men and women and less

absorbed in the goings-on of London, with Paris, Vienna, and the Blue Coast as the possible variations in locality.

A good way to start this broadening of the basis would be to arrange provincial or regional Drama Festivals in which the theatre would try to display its own native excellence. This would be a salutary lesson to the visitors whom the Festival seeks to draw, and it might encourage London to be more experimental in the type and local quality of plays which it puts on. In any case, local pride

Sheridan's "A Trip to Scarborough" would gaily represent the next century, and then we have Miss Clemence Dane's Brontë play, "Wild Decembers." Obviously, Mr. Priestley would be a great asset here. We should look to him for a new Yorkshire play and also revive his "Eden End," which has much more of the real enduring Yorkshire in it than the more forcible piece, "I Have Been Here Before." We want another Yorkshire piece? Why not turn to Mr. James Gregson for one of his? He has seen drama, amateur and professional, in Yorkshire from all aspects. I remember with pleasure his piece of family life called "T' Marsdens."

Turning into Lancashire for a Festival (Blackpool, of course), we would find a scarcity of classics for our list, but we could have an amusing start with the famous thriller "The Dumb Man of Manchester." The Manchester School then comes along to offer us Brighthouse's "Hobson's Choice," Houghton's "Hindle Wakes," and Allan Monkhouse's "Sons and Fathers" or "Mary Broome." For modern dramatists dealing with Lancashire life we could appeal to Mr. James Landsale Hodson or to Mr. George Owen, of the Rusholme Repertory in Manchester. They have both written well of Lancashire folk and problems.

The West would yield a nice Festival, to be held at Bath and drawing for material on Gloucester and Devon. "The Rivals," of course, would start it, and then we should



"SHE TOO WAS YOUNG," AT WYNDHAM'S THEATRE: A VISIT FROM SIR EUSTACE LESTRANGE (ESMÉ PERCY), AN ELDERLY, RICH BARONET GIVEN TO PUNS, FLUTTERS THE HOUSEHOLD OF THE TREOWAINS.

The action of "She Too was Young" takes place in an old country house in Wales. The period is the 'seventies. The theme is the rivalry of step-sisters in love with the same man; with more complications introduced by a scheming mother. Our photograph shows (from l. to r.) Mrs. Lovelace (Katie Johnson), Sir Eustace (Esmé Percy), Kate Treowain (Ann Todd), Rose (Dorothy Hyson), Emily Treowain (Marie Ney), and Howell Treowain (Edmund Gwenn).

would be engaged in providing a good local programme and seeing it worthily executed.

There ought obviously, for example, to be a Scottish Theatre Festival every summer. I do not know whether Bridge of Allan has an available building, but it is the kind of country town which would suit, since it is a very good centre for seeing many types of Scottish scene. Perth has a theatre and, what is more—as the playgoer-golfer might reflect—it is reasonably close to St. Andrews and the Gleneagles Hotel course, as well as to the Central Highlands. But let the site be considered later. What of the programme?

A Drama Festival, on the analogy of Malvern, should offer six plays, one for each night of the week. One of them ought to be entirely new; so what we have to do is to suggest five old or recent plays suitable to the occasion and the scene. They need not be written by local men, but, if they are, so much the better.

Should we begin a Scottish Festival with "Macbeth"? Shakespeare, I think, has been proved by the ingenious to be almost everything, but nobody has yet shown him to have been a Highlander. Still, "Macbeth's" theme is as native as porridge and as strong as whisky. Anyhow, after that we should have Home's "Douglas," the play whose triumphant first night caused the Edinburgh patriot to cry aloud, "Whaur's your Wullie Shakespeare noo?" Then we should want a Barrie, "The Little Minister," perhaps, or "What Every Woman Knows," on the strength of its matchless first act. Then something about the modern Highlander, say John Brandane's "The Glen is Mine." Next, one of Mr. James Bridie's. I would choose "The Anatomist," the play about Knox, the Edinburgh surgeon and the body-snatchers whom he was thought to employ. However, there is plenty of supply there from which to take a choice.

Now let's have a look at Yorkshire on our way south. Scarborough might be the Festival's site—or York itself. There we could lead off, with "The Yorkshire Tragedy," which was attributed to Shakespeare in two quartos and was certainly acted by his company, somewhere about 1608.



"SHE TOO WAS YOUNG": ROSE (DOROTHY HYSON; LEFT) AND HARRY LESTRANGE (BARRY SINCLAIR) ARE CONGRATULATED ON THEIR ENGAGEMENT BY KATE (ANN TODD) AND DR. EVAN JONES (ALAN WEBB; RIGHT).

have Masfield's "The Tragedy of Nan," and, for light relief, a revival of "The Farmer's Wife." Dramatised versions of Thomas Hardy's novels rarely satisfy, but "Tess of the d'Urbervilles" might be tried or Mr. Miles Malleson's play about the Tolpuddle Martyrs, in which Mr. Lewis Casson and Dame Sybil Thorndike recently had a successful tour.

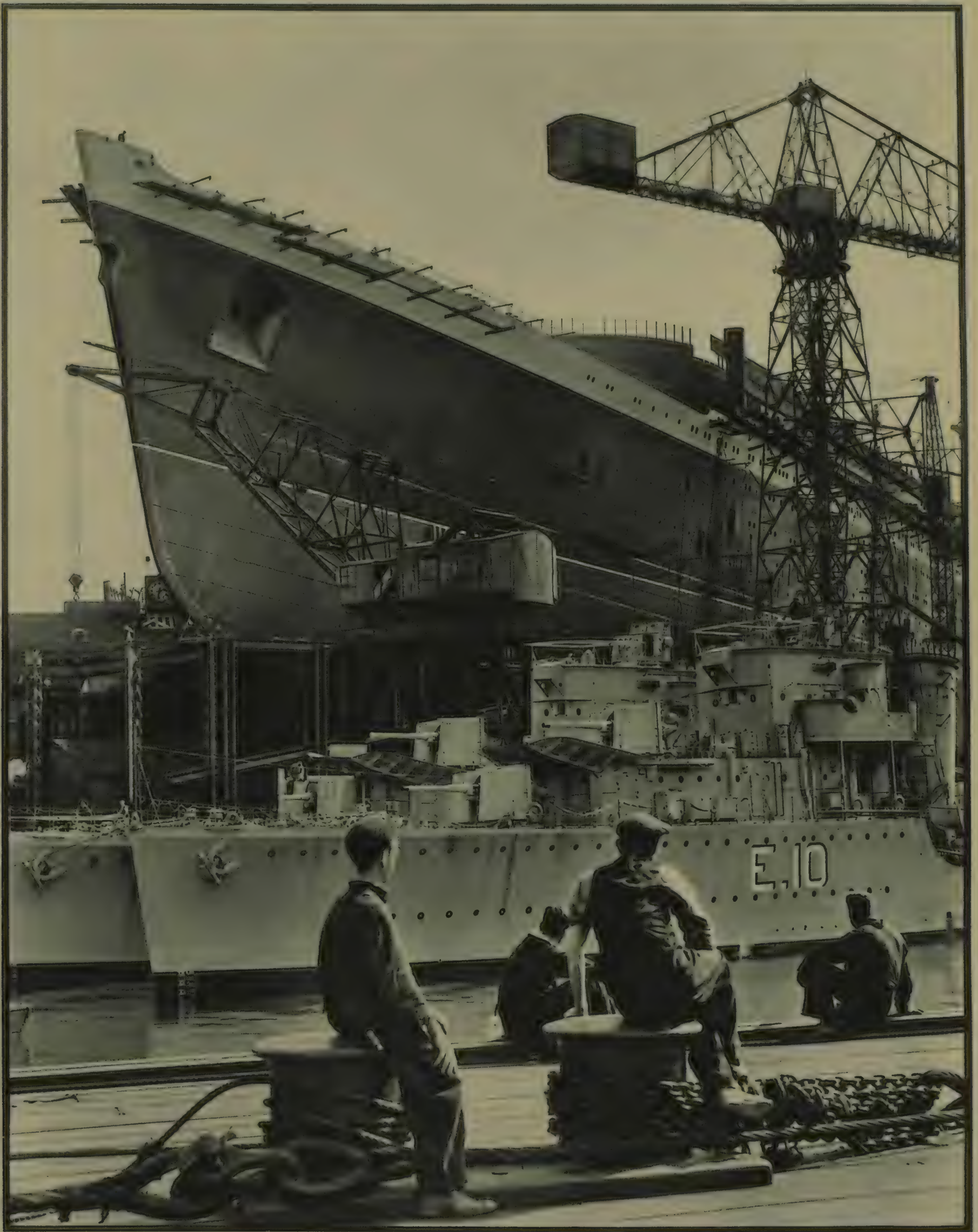
The Midlands seem to me difficult. There are plenty of sites for good countryside playgoing; Malvern already has one, and so has Stratford-on-Avon. For plays we could make an obvious beginning with a mediæval tit-bit from the Coventry Cycle and then proceed to "As You Like It." But what of the moderns? D. H. Lawrence wrote some striking plays of Midland miners' life. "A Collier's Friday Night" is a good example. But I leave it to readers in the Midlands and elsewhere to draw up programmes of their own. "Fixing Festivals" is not a bad game for theatre-minded people to play on Sunday nights in well-behaved places where, unlike London, they do not keep pestering you to go to the play (experimental) as a Sabbath exercise. Indeed, for a dramatic critic in London Sunday is now the busiest night of the week. It is one joy (for him) of Festivals that Sunday is a "night off"!



"THOU SHALT NOT—," AT THE PLAYHOUSE: MADAME RAQUIN (NANCY PRICE) HEARS THAT LAURENT (HENRY OSCAR) AND THÉRÈSE MURDERED HER SON SO THAT THEY COULD MARRY.

"Thou Shalt Not—" is the English version of Emile Zola's "Thérèse Raquin." Thérèse and Laurent murder the former's husband, Camille, so that they can marry. They are overheard discussing the crime by his mother, who is stricken with paralysis. They poison themselves when she is about to recover her speech.

THE "QUEEN ELIZABETH" AWAITING HER LAUNCH: HER "YACHT-LIKE" STEM.



PROVIDING FOR SAFETY AND SPEED, AND THE FREE FALLING OF A THIRD ANCHOR: THE NOTEWORTHY RAKING STEM OF THE "QUEEN ELIZABETH," WHICH IS TO BE NAMED AND LAUNCHED BY H.M. THE QUEEN ON SEPTEMBER 27.

The Cunard White Star liner "Queen Elizabeth," which H.M. the Queen has arranged to launch on September 27, in the presence of the King, at the works of Messrs. John Brown and Co., Clydebank, is notable for her "yacht-like" stem. This has an additional rake forward to provide for the free falling of a third anchor in the centre of the bow, to facilitate docking; and the stream-lining should assist the great

vessel's passage through the water. The overlapping edges of her plates on the submerged part of the hull have also been "stream-lined" with a new type of cement to reduce friction. A stem with a rake is much safer, in the event of a head-on collision, for any damage is likely to be above the water-line. Another feature of the new ship is the flush deck from the bows to the fore-superstructure.

Photograph by Central Press.

WHERE CZECHOSLOVAKIA AND GERMANY FACE ACROSS THE

SKETCHES BY



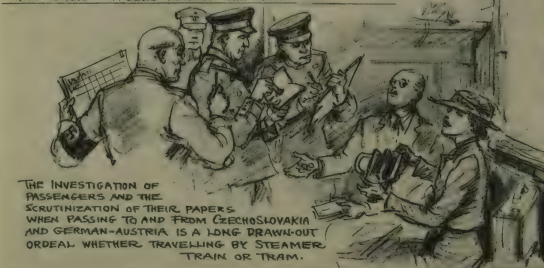
RIVER DANUBE



THE HEAVILY DEFENDED BRIDGE-HEAD AT BRATISLAVA, THE DANUBIAN PORT OF CZECHOSLOVAKIA, THE ONE SPOT WHERE THE CZECHS CONTROL BOTH SIDES OF THE RIVER.



SZOB, WHERE EACH BANK OF THE DANUBE BECOMES HUNGARIAN; THE CHURCH MARKING THE CZECHOSLOVAK FRONTIER. THE MAIN RAILWAY LINE TO BUDAPEST, BELGRADE, BUCHAREST, SOFIA AND ISTANBUL, PASSES THROUGH THE TOWN.



THE INVESTIGATION OF PASSENGERS AND THE SCRUTINIZATION OF THEIR PAPERS WHEN PASSING TO AND FROM CZECHOSLOVAKIA AND GERMAN-AUSTRIA IS A LONG DRAWN-OUT ORDEAL, WHETHER TRAVELLING BY STEAMER, TRAIN OR TRAM.

A CRUCIALLY IMPORTANT SECTOR OF THE LONG GERMAN-CZECHOSLOVAK FRONTIER, UPON WHICH ALL EYES ARE

At the present time, all eyes are fixed on the frontiers of Czechoslovakia, and the drawings on this double-page illustrate one of the most vital sectors, where the German boundary has been brought, by the annexation of Austria, to a point almost, within rifle-shot of Bratislava, the great port of the

Czechoslovak Republic on the Danube. Some aspects of Bratislava were illustrated in our issue of August 20, where we also described the fortified bridge-head covering the city on the western bank of the Danube. This is protected from a sudden irruption by a "Little Maginot Line," with barbed

DANUBE: THE BRATISLAVA SECTOR; SEEN BY OUR ARTIST.

BYRYAN DE GRINEAU.



RIVER MORAVA



THE JUNCTION OF THE MORAVA AND DANUBE RIVERS AT DEVIN, ABOUT 20 MILES FROM VIENNA! A VIEW OF GERMAN-AUSTRIA FROM THE SLOVAK GENDARMERIE OBSERVATION-POST ON THE TOP OF THE OLD RUINED DEVIN CASTLE, WHICH IS SET ON A HIGH ROCK. THIS FORTIFICATION WAS DESTROYED BY NAPOLEON AFTER AUSTERLITZ.



THE "LITTLE MAGINOT LINE" IS THE NAME GIVEN BY THE CZECHS TO THE BARBED-WIRE AND ANTI-TANK BARRIERS WHICH DEFEND SECTIONS OF THEIR TERRITORY OPPOSITE BRATISLAVA ON THE OTHER SIDE OF THE DANUBE. HERE CZECHOSLOVAKIA PUTS OUT INTO THE JUNCTION OF THE FRONTIERS BETWEEN GERMAN-AUSTRIA & HUNGARY.

ON THE DANUBE STEAM-BOATS THE INTERNATIONAL ASPECT OF THE GREAT RIVER IS MARKED ON FEAST-DAYS BY THE VARIED COSTUMES OF THE PEASANTRY OF THE DIFFERENT COUNTRIES THROUGH WHICH IT FLOWS—THE SLAVIANS, HUNGARIANS, RUMANIANS, SLOVAKS, ETC.

BYRYAN DE GRINEAU
CZECHOSLOVAKIA 1938.

FIXED: SKETCHES OF THE HEAVILY FORTIFIED BRATISLAVA "MAGINOT LINE" AND THE NEIGHBOURING COUNTRY.

wire defences and anti-tank barriers (shown in the central drawing). The upper drawing gives an excellent impression of the country at the point where the "Little Carpathians" run down to the Morava and Danube. In the distance in the centre is seen Schlosshof, a former palace of the Emperor

Francis Joseph, now used as a place of detention by the Nazi authorities in Austria (or the Ostmark, to give it its official German title). In the high ground on the left, the Hundsheimer Berg, the German military authorities are said to have constructed underground aircraft hangars.



THE WORLD OF SCIENCE.



"SHIFTS FOR A LIVING."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I HAD counted much on being able to attend the meeting, just ended, of the British Association at Cambridge. But, on thinking over the project, I decided that I was not yet perfectly fit, for it would have been a strenuous week. I have therefore had to be content with newspaper reports of the various meetings of the Zoological and Anthropological sections; and these reports, in so far as zoology is concerned, have been greatly disappointing to me.

To judge from this source of information, their various meetings seem to have produced little but a mass of undigested and undigestible material. The speakers were,

near future in relation to the periwinkle and other creatures which live on the shore-line—that is to say, between tide-marks.

To-day I want to say something of the habits and haunts of the chitons, periwinkles, limpets and mussels. Of these I shall be able to comment only on the way they pass the time during the long hours when stranded at low tide. The chitons (Fig. 1) are primitive molluscs wherein the shell is formed of separate overlapping plates, but the long, oval body is "streamlined," so that in swiftly moving water it can retain its hold on the rocks without undue strain. That hold—afforded by a broad, flat sole to the foot—is considerable, requiring some effort to dislodge it. And when this is done it will roll up the body after the manner of an armadillo. The periwinkles do not depend on the foot serving as a sucker to maintain their hold when left high and dry. They may be found in closely packed rows, but always with the apex of the shell downwards, so

is to be noticed that these periodic strandings are not so much enforced as necessary, in some way, to their well-being, since the periwinkles in the tanks of the Plymouth Aquarium frequently crawl up the glass sides of the tank well above the water and there anchor themselves, as it were, for a long sleep. There is one species, the small periwinkle (*Littoria*), which might almost be said, as Dr. Wilson remarks, to be trying to become a land-snail! For in its upper limits it is beyond reach of the sea, even at high tide, and is wetted only by sea-spray in rough weather, or in rain. But I am wondering whether it wanders downwards at low tide to browse on the algæ clinging to the moistened surface of the rock.

The daily life of the limpet presents some very remarkable features. Their cone-shaped shells, seen in Fig. 2, fit closely to the rock surface on which, at low tide, they are resting. Any attempt to raise one will explain the apt allusion to "stick like a limpet." It has been estimated that a limpet with a base-area of one square inch would require a pull of seventy pounds to remove it! When the creature is removed, a distinct "scar" exactly fitting the edge of the shell will be found. This shows that growth of the shell takes place during these periods of rest attendant on the receding tides—that is to say, during ebb-tide, when the muscles of the foot are contracted to pull the shell down close to the rock. And so it comes about that the



1. DIFFERING FROM ALL OTHER MOLLUSCS IN THAT THE SHELL TAKES THE FORM OF A SERIES OF OVERLAPPING, TRANSVERSE PLATES: CHITONS LEFT ON THE ROCKS AT LOW TIDE.

Photographs by D. P. Wilson, Marine Biological Laboratory, Plymouth.

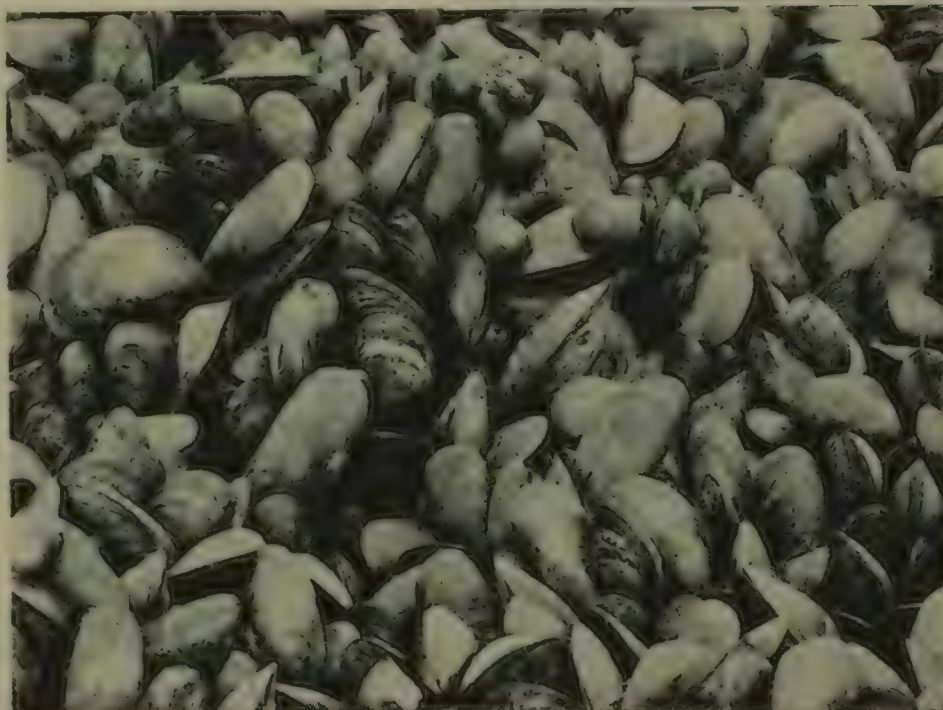
supposedly, considering living animals. But, so far as I can make out, these were present in their minds only in the abstract; mere "counters" in a game of guesswork! The measuring-stick, the physiological laboratory, and statistics seem to suffice them as means towards unravelling the mysteries of life and the problems of Evolution. First and last, and all the time, should be placed the study of living bodies, and the way they live and move and have their being. The tendency to-day is to devise mechanical theories which these living bodies must, somehow, be made to fit! Truth, in all modesty, waits to be unveiled. The notion that "environment" has played, and is playing, a tremendous part as a moulding-force in evolution has been gaining an ever-increasing hold. There are instances where this interpretation seems indeed justified. But the acceptance of these is merely contending that the exception proves the rule. My friend, Dr. W. D. Wilson, of the Marine Biological Laboratory at Plymouth, may, I think, be called a cautious supporter of the environment theory. In his delightful book on the seashore he cites the history of a seaweed which provides much food for thought. This history is that of the channelled-wrack (*Pelvetia canaliculata*) which grows on rocky shores, forming a distinct zone or belt which, be it noted, is covered by the sea only for a short time each day during high tides. On certain days, he tells us, the sea does not even rise high enough to reach the upper limit of this zone, so that throughout the year the highest plants are, for 90 per cent. of the time, exposed to the air, while those of the lower edge are exposed for 70 per cent. But more than this; in some places tiny plants of *Pelvetia* are found even yet higher up, forming a "close turf" in association with maritime grasses and other plants. And he continues: "It might be remarked that *Pelvetia* is more terrestrial than marine, yet it cannot live without periodical wetting with sea-water." Here, then, we have the early stages in the evolution of a seaweed into a land-plant, and it certainly seems to afford good evidence of the effects of "environment." For the moment I leave it at that, because I want to return to this theme in the

that the lip of the shell-mouth is uppermost. Having got into position as the tide is going out, they exude a little mucus to form a sticky film between the outer edge



2. HELD DOWN TIGHTLY BY THE GREAT MUSCULAR FOOT: A SMALL COLONY OF LIMPETS ON THE ROCKS AT LOW TIDE.

The edge of the shell fits so closely to the rock that it requires a pull of about 70 lb. to dislodge a limpet from its foothold!



3. NOT "OVERCROWDED," SINCE THERE IS NO COMPETITION BETWEEN THEM FOR FOOD: A DENSELY PACKED COLONY OF MUSSELS.

Mussels feed on a microscopic organism drawn in with the water passed over the gills. The shells open as soon as the water covers them.

of the mouth of the shell and the surface of the rock. This film soon dries, and is of sufficient strength to support the weight of the body even on a vertical surface. It then releases its foothold and contracts its body to the extreme hinder end of the chamber, when the horny, closely fitting operculum easily retains enough moisture to prevent desiccation while waiting for the next tide. It

shell exactly fits the scar. This is important, for its very life may almost be said to depend on its return from its wandering in search of food when the tide rises, to its own scar, and, if necessary, it must move round so as to ensure that the edge of the shell fits accurately to prevent the loss of moisture from the body during the time when for hours it may have to rest under the full glare of the sun. This "homing instinct" is a "life-saving" instinct. One wonders how it came about.

There is one other "shell-fish" which must find a place here, and that is the mussel. Periwinkles are commonly found crowded close together, but never in such densely packed masses as are formed by mussels, for they lie one on top of the other (Fig. 3). Each is anchored by means of a bundle of fine, strong threads forming a "byssus," which are attached to the rock under and around the mussel, after the manner of "guy-ropes" round a tent. They could not thus live in such "congested areas" but for the fact that they do not have to compete with one another for food. This takes

the form of microscopic organisms suspended in the water which are drawn into the shell by the waving movements of minute hair-like threads, forming a surface like velvet. The necessary oxygen for breathing is extracted by the gills, while at the same time the food is strained off and passed into the mouth. In how far has "environment" played a part in shaping these creatures?

PERFECT TIMING BY FLASHLIGHT-BULB AND CAMERA-SHUTTER.

ENSURING THE GREATEST LIGHT-INTENSITY FOR THE EXPOSURE: A FLASH-BULB'S ONE SECOND OF LIFE STAGE BY STAGE.

FROM THE PHOTOGRAPHS BY COLONEL W. MACCORMAC BURDEN, C.B.E., IN THE EXHIBITION OF THE ROYAL PHOTOGRAPHIC SOCIETY, RUSSELL SQUARE, W.C.1. (COPYRIGHT RESERVED.)



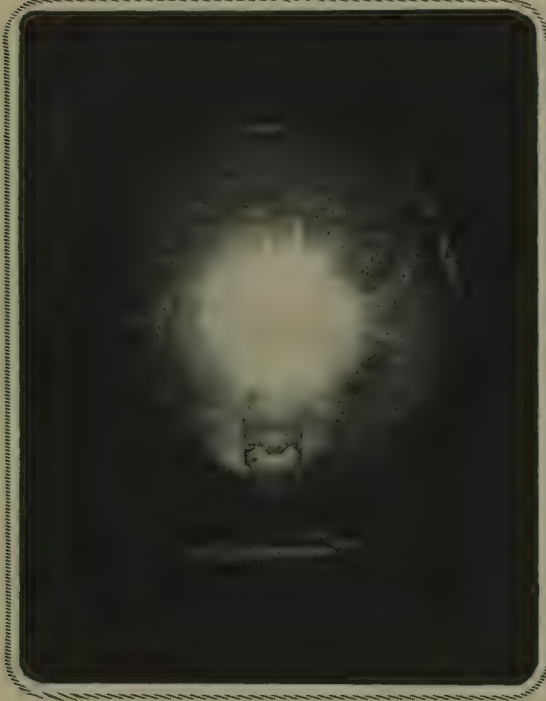
1. THE FIRST STAGE IN THE IGNITION OF A FLASH-LIGHT BULB. THE BRIDGE WIRE IS INCANDESCENT AND STILL INTACT, WHILE THE PRIMING ON ONE OF THE TERMINALS HAS BEGUN TO BURN.



2. THE BURNING SPREADS AND THE ALLOY WIRE IN THE CENTRE BECOMES IGNITED. THERE IS ANOTHER CENTRE OF COMBUSTION HIGHER UP, PROBABLY STARTED BY SOME FLYING FRAGMENT OF WHITE-HOT MATERIAL.



3. THE CONFLAGRATION IS NOW WELL UNDER WAY. THE CARDBOARD DISC IN THE BASE OF THE BULB SHOWS UP CLEARLY AND THE CENTRE OF THE BULB IS FILLED WITH FLAME.



4. COMBUSTION IS SPREADING OUT REGULARLY FROM THE TWO TERMINALS AND THE BULB IS BEGINNING TO GIVE OUT MORE LIGHT.

FLASH-BULBS are used by many Press photographers at evening functions and also by a large number of amateur photographers. To obtain full exposure of the sensitive plate, the camera-shutter should be synchronised with the flash-bulb so that the exposure takes place when the illumination is at the peak of its intensity. The photographs reproduced on this page are shown at the Exhibition of the Royal Photographic Society by Col. W. MacCormac Burden under the title of "Flash-Bulb Synchronisation." The series represents the successive stages in the combustion of a Phillips flash-bulb, type II. The total period covered is approximately one second; the first six of the sequence taking place within '05 sec. The series was obtained by the use of a flash-bulb synchroniser of a new type—the "Burvin"—which will shortly be on the market. A progressive alteration of the synchronising adjustments enabled the different stages in the growth of combustion to be isolated as shown. The first four phases probably occurred within '02 sec., and the fifth and sixth (No. 6 shows the combustion at its highest intensity) were separated by '015 sec. between each. The last phase of dying out is prolonged and several hundredths of a second separate the last three photographs. The synchronising mechanism and a 4.5-volt dry battery are contained in an aluminium case, measuring approximately 5 in. by 1½ in. by 3 in., firmly attached to the camera. At the end of the case there are a milled head for adjustment of synchronisation and a union for the attachment of a flexible release. The mechanism is "cocked" by means of a knurled head below the case, and is released by a push-button. When released, it closes the circuit which fires the flash-bulb and, after the appropriate interval, delivers a thrust to the flexible release operating the camera-shutter.



5. THE WHITE-HOT AREA IS SPREADING, BUT, ROUND THE EDGE, A QUANTITY OF THE FINE WIRE FILLING IS STILL UNCONSUMED.



6. THE ILLUMINATION HAS NOW REACHED THE PEAK OF ITS INTENSITY. ALL THE WIRE HAS BEEN IGNITED AND THE BULB IS EMITTING AN INTENSE LIGHT.



7. THE LIGHT IS DYING DOWN AND THE TERMINALS AND THEIR SUPPORT SHOW UP AGAIN. THE BULB IS FILLED WITH THE STILL-GLOWING PRODUCTS OF COMBUSTION.



8. THE LAST STAGE—ONE SECOND AFTER IGNITION BEGAN TO TAKE PLACE: PIECES OF DÉBRIS, STILL VERY HOT, FALLING TO THE BOTTOM OF THE BULB.

THE FIRST PHOTOGRAPHS OF SMELLS: A REMARKABLE R.P.S. EXHIBIT.



THE LILY'S FRAGRANCE MADE VISIBLE: "PHOTOGRAPHY OF A SMELL."—BY F. BREITENBACH.

To-day (September 10) the eighty-third Annual International Exhibition of the Royal Photographic Society opens to the public at 35, Russell Square, and it will continue until Saturday, October 8. This year's Exhibition is memorable as being the last to be held in the Society's present home before its removal to new premises. There have been record entries in practically all sections, and everything points to record attendances. As in former years, the R.P.S. Exhibition is one of outstanding interest, representing as it does all that is best in modern

photography of every kind. The various sections comprise pictorial prints; colour prints; lantern slides; natural history photography; stereoscopic photography (transparencies and prints); Press, theatrical, commercial and advertising photography; aerial, astronomical, and meteorological subjects; radiographs; photomicrographs; scientific and technical applications of photography; geology; record and survey. The remarkable photographs reproduced on the above pages are included in the scientific and technical section and catalogued as "Photography of a Smell," with

[Continued opposite.]

THE FIRST PHOTOGRAPHS OF SMELLS: ANOTHER EXHIBIT AT THE R.P.S.



THE ODOUR OF CAMPHOR MADE VISIBLE: "PHOTOGRAPHY OF A SMELL."—BY F. BREITENBACH.

Continued. an explanatory note headed "Experiments of Professor H. Devaux." This note states: "The emission of an odour involves volatilisation of material. If an odoriferous material is enclosed in a cell a few millimetres above a clean mercury surface, it is possible to collect on the surface of the mercury a monomolecular layer of the volatilising or odoriferous substance. If the mercury surface initially is covered with talc powder, the gradual formation of the monomolecules layer may be observed as the talc is gradually pushed away from the point immediately

below the specimen of material. The photographs illustrate observations of this sort on the emanations from camphor and the lily. From observations of the layers formed, the actual weight of collected emanation may be calculated." In connection with its 1938-1939 Lecture Session, the Royal Photographic Society has arranged a special series of five lectures to be given in celebration of the Centenary of Photography. The year 1839 is famous in the annals of photography as that in which both Daguerre and Fox Talbot announced their discoveries.

BOOKS OF THE DAY.

THAT war is an unsatisfactory way of settling international disputes is a proposition which nowadays few would contradict. Among those few, who might be considered likely to advocate war for its own sake, or from patriotic motives, we should expect to find professional soldiers; and if there were one group more than another where, according to common report, we could look for uncompromising belligerence, it might have seemed to be the military class in Japan. It was a pleasant surprise, therefore, to come across one instance, at least, tending to show that common report in this respect was wrong. It occurs in a picturesque and entertaining travel book, by a well-known American newspaper correspondent, entitled "ORIENTAL ODYSSEY." People Behind the Sun. By Bob Davis. With 34 Photographs by the Author and others (Stanley Paul; 12s. 6d.). To read the passage in question is like climbing in search of an eagle's nest and finding instead—a dovecot!

In a short but deeply interesting chapter, headed "Reflections of a War Lord in Repose," the author describes an interview he had with Baron Sadao Araki, "ex-Minister of War for Japan," still her most fearsome military man, when in action, and considered by authorities to be the leading strategist in the Orient. During the World War," Mr. Davis continues, "it was Araki who, at the lowest ebb, told the Allies that they would win, pointing out the reasons for his conclusion. He has been vigorously denounced and approved for his discipline, his relentless methods on the march, and for his activities in the profession he adorns. All Asia is aware that, in any event involving a display of arms, Japan will summon Araki from the retirement he now enjoys and give him the *carte blanche* he demands when in the saddle."

The very setting in which the interview with this formidable warrior took place is suggestive rather of tranquillity and a peaceful retreat from the world's clamour and violence. "It was at the door of General Araki's cottage on the outskirts of Tokyo," writes Mr. Davis, "that I knocked for admission, with the single purpose of enquiring what he thought as an individual about the business of war, brought by him for his own country to so high a standard of efficiency. The soft voice and gentle manners that are Araki's do not go with the fierce-flaring moustache and the eagle eye that dominate his features. . . . He said: 'There is nothing I deplore more, except the causes that lead to it. That war happens to be my profession is entirely another matter. I am the result of universal discord arising from the economic upheaval into which all nations have been drawn and in which the individual has become involved. . . . The solution of the problems that now confront humanity is not to be found in battle. It is not enough for the strong to win. There are aspects of justice and humanity to which the soldier cannot address himself. World unity has been destroyed. It must be remade, but not upon the battlefield. I disapprove of war.'"

In developing his argument, General Araki used language characteristic of a pacifist and humanitarian. "The science of war," he went on to say, "is progressing in every direction. And as human ingenuity devises and perfects machinery, gas, radio, electric forces, communication, high power, destructive ordnance, all tending to make invisible war upon participants and non-combatants alike, so in exact proportion to this advance is the world retarded. Preparedness! for what are we preparing? At the present rate we are preparing for extermination. Is it right that the man power of the world be utilised in abolishing what has been built up through the centuries? Is every good impulse to be vitiated by an evil one? Florence Nightingale founded the Red Cross organisation for mercy in the midst of madness. With the perfection of this service Mars increased the calibre of bullets, the

range of weapons, the mechanism for dealing death at a rate far beyond anything with which the Red Cross can cope. . . . Our greatest industry is preparation for war, while our greatest necessity is preparation for peace."

Some may find these pacific sentiments out of keeping with Japanese proceedings in China. On that question the interviewer did not touch, but General Araki gave him the impression of being "amazingly sincere." Nor was the General content merely to diagnose the disease without prescribing a remedy. His concluding words offer a definite suggestion to statesmanship. "The time," he declared, "to bring about an international conference that will make a conscientious effort to avert what threatens to be the most dire calamity in all history is now here. The

world is rocking along the

wrong path. We are all out of step, tottering to destruction. Having remade the conditions of life, we must now remake ourselves or there will be nothing left for the victor but ruins. It is true that I am the product of war, but I do not approve, recommend or desire its continuance if, through reasoning power and conference of honest men, it can be abolished among the nations of the earth."

With the Japanese General's view of world affairs it is interesting to compare that of a distinguished British officer of like rank, in a book whose title to-day has a peculiarly topical flavour, namely, "ALARMS AND EXCURSIONS." Reminiscences of a Soldier. By Lieut.-General Sir Tom Bridges.

With Foreword by the Rt. Hon. Winston Churchill, and Frontispiece Portrait (Longmans; 12s. 6d.). After recalling his first meeting with the author, when they were serving together in the South African War, Mr. Churchill says, in a typically felicitous phrase: "His tale is told at a cavalry trot." That expresses happily the brisk rapidity of a life-story that covers a great deal of ground in comparatively short reading time. Subsequent phases of his career include, successively, experiences in Somaliland, in Belgium and France during the Great War (in which General Bridges was wounded five times and lost a leg), a mission to Washington, and service at Salonika, on the Bosphorus, in South Russia, and at Smyrna at the time of the Græco-Turkish struggle. The book also contains an interesting biographical chapter on Robert

Bridges, the poet, known to the author as "Uncle Robert," followed by another on his own term of office as Governor of South Australia.

It is with some shrewd comments on Australia's national characteristics and special problems that General Bridges begins his concluding survey of the world's present condition. In his official capacity, his chief work was to encourage the opening-up of Central and Northern Australia by railway-building, and he records with satisfaction that "the railway to Alice Springs, 1000 miles north of Adelaide and the centre of the continent, is now an accomplished fact, and from Port Darwin on the north coast it runs south for 350 miles. There is still a gap of some 450 miles to fill." He stresses the vital necessity of peopling the empty spaces. "To my mind," he writes, "the important problems of Australia are those of population and defence, and they are closely allied. Not only is she menaced by the continually expanding East, but there are land-hungry nations in Europe demanding a fresh partition of the world's surface. . . . There is much to be done that does not come within the scope of these reflections, but the master-key is population. The Australians are a fine people with whom I have only one fault to find, there are not enough of them. And, as large families are no longer fashionable, their increase must be supplemented from other white races."

Recent American pronouncements lend significance to a passage in which General Bridges voices his faith regarding the future. "Looking back," he writes, "over a life full of experience and adventure spent in many lands, I feel bound to seek for some meaning in it. I have seen the old world and the old Empire come through some very tight places, and the events between 1899 and 1937 are likely to stagger the historians of the next century. Nor is the storm over; the barometer is low and there are breakers ahead. How are these new perils to be met? Tradition, experience and instinct lead me to pin my faith on the British Empire. With the world in its present unseemly condition of disorder and danger, no one can doubt its importance as a beacon of peace and a buttress of defence against the forces of disruption. This stabilising power would be immensely increased by the co-operation of the United States of America. My visits to Washington . . . convinced me that the friendly adhesion of this

(Continued on page 472.)



DISCOVERED AMID THE RUINS OF THE GREAT HINDU CITY OF ÇRĪWĪDJAJA, ON THE BANKS OF THE MUSI, SUMATRA: A TEACHING BUDDHA IN BRONZE.

(From the Collection of Mr. A. van Doorninck.)



FROM A CITY FAMOUS FOR ITS ARTS AND CRAFTS FOR OVER SIX CENTURIES: A STANDING BUDDHA IN BRONZE.



ONE OF THE MAGNIFICENT BRONZES FOUND ON THE SITE OF ÇRĪWĪDJAJA, IN SUMATRA: THE SUPREME BUDDHA WAIROTJANA; SITTING ON A LOTUS.

(From the Collection of Mr. A. van Doorninck.)



A GOD OF TREASURE AND KING OF THE YAKSAS: KUWERA, ONE OF THE FIGURES FOUND AT ÇRĪWĪDJAJA. Çrīwidjaja, the great Hindu city which flourished from the eighth to the fourteenth century as the capital of a prosperous Sumatran Empire, was famous for its arts and crafts. For some time attempts had been made to find its exact site, but they were not successful until Dr. F. M. Schnitger, working for the Archaeological Survey of Dutch India, discovered its ruins on the banks of the Musi, the largest river in Sumatra. During the subsequent excavations, many magnificent temples were uncovered, as well as figures in bronze and stone.



H.M. QUEEN WILHELMINA OF THE NETHERLANDS.

After the Photograph by Ziegler.

Her Majesty Queen Wilhelmina of the Netherlands, the fortieth anniversary of whose Coronation is being celebrated, was born on August 31, 1880, and succeeded to the Throne on the death of her father in November 1890. She came of age in 1898, and was crowned on September 6 of that year. In 1901 she married Prince Henry

of Mecklenburg-Schwerin; and their daughter, Princess Juliana, was born in 1909. Princess Juliana married Prince Bernhard of Lippe-Biesterfeld on January 7, 1937, and they have a daughter, Princess Beatrix, born on January 31, 1938. The celebrations were fixed to begin on September 5 and to end on September 12.

A Balinese Dance as Depicted by a Native Artist: The Ketjak.

REPRODUCED BY COURTESY OF SIR ANTHONY WELDON, BT.



PAINTED BY AN UNTUTORED TILLER OF THE FIELDS IN BALI, DUTCH EAST INDIES: AN IMPRESSION OF THE KETJAK DANCE, WHICH COMMEMORATES THE STORY OF THE AID GIVEN TO RAMA BY HANUMAN, THE MONKEY KING.

Bali, in the Dutch East Indies, has a wonderful climate, and for that reason, among others, the natives have plenty of leisure in which to carve, paint, and do gold- and silversmith's work. The picture here reproduced is by an untutored tiller of the fields. It is one of three purchased for seven shillings by Sir Anthony Weldon, in a village called Beodoloe. It is an impression of a dance called the Ketjak, which Sir Anthony describes in a note: "It is one of the most spectacular of the Balinese customs and is performed by about 130 men

seated in a circle with the scene lighted, as shown, by flares in the centre; for it is generally enacted at night-time. The men sway their bodies and move their hands to the accompaniment of a chant which they sing in unison. At times the singing is deep-throated and at others it imitates the chattering and capering of monkeys. In fact, the origin of the dance is the story of how Hanuman, King of the Monkeys, came to assist Rama with his monkey hosts in his war against the demon Ravana, who had stolen his bride."

THE NETHERLANDS QUEEN'S "JUBILEE."

QUEEN WILHELMINA AT VARIOUS AGES.



QUEEN WILHELMINA OF THE
NETHERLANDS AT THE AGE OF
FOUR.



QUEEN WILHELMINA AT
THE AGE OF EIGHT, IN
1888.



QUEEN WILHELMINA, AGED EIGHTEEN;
IMMEDIATELY BEFORE HER CORONA-
TION IN 1898.



QUEEN WILHELMINA AT THE AGE
OF FOURTEEN, FOUR YEARS AFTER
HER SUCCESSION.



HERALDS PROCLAIMING THE QUEEN AT HER CORONATION
IN AMSTERDAM, 1898.



THE CORONATION OF QUEEN WILHELMINA IN THE NIEUWE
KERK, AMSTERDAM, 1898: HER MAJESTY TAKING THE OATH.



QUEEN WILHELMINA GREETING HER PEOPLE
ON HER CORONATION DAY.



THE QUEEN WITH HER CONSORT, PRINCE HENRY
OF MECKLENBURG-SCHWERIN.



THE QUEEN OF THE NETHERLANDS WITH HER DAUGHTER,
PRINCESS JULIANA, IN 1909.



QUEEN WILHELMINA WITH THE PRINCE CONSORT,
WHO DIED IN 1934.

These photographs of Queen Wilhelmina at various ages are of exceptional interest in view of the celebrations now taking place in honour of the fortieth anniversary of her Majesty's coronation. The Queen, who is the daughter of King Willem III. and of his second wife, Princess Emma, was born in 1880. On the death of her father in November 1890, she succeeded to the throne under the regency of her mother. Queen Wilhelmina came of age on August 31, 1898, and on September 5 made a State entry into Amsterdam (an event which is illustrated in colour on the cover of this issue) and the following day was crowned in the Nieuwe Kerk. In 1901 the Queen married Prince Henry of Mecklenburg-

Schwerin, who became extremely popular with the nation after his gallant behaviour in assisting with the rescue work when the British steamer "Berlin" was wrecked in 1907. Their daughter, Princess Juliana, was born in 1909. As part of the festivities this week, the State entry into Amsterdam, which took place forty years ago, was repeated, and the Queen was welcomed with even greater acclamation than on the previous occasion—a tribute to her forty years' reign, during which she has endeared herself to her people by her ability and personal courage. A present-day portrait, in colour, of the Queen will be found on another page in this issue.

"THE SILENT WORKER": QUEEN WILHELMINA CELEBRATES HER "JUBILEE."



CELEBRATING QUEEN WILHELMINA'S "JUBILEE" AT ROTTERDAM: A REPRESENTATION OF THE SEVENTEENTH-CENTURY FLEET OF ADMIRAL PIET HEIN ILLUMINATED IN THE HARBOUR.



ATTENDING A HISTORICAL PLAY ENTITLED "1813" AT THE HAGUE ON HER BIRTHDAY: QUEEN WILHELMINA WITH PRINCESS JULIANA AND PRINCE BERNHARD. (S. and G.)



WITH AEROPLANES LAYING A SMOKE-SCREEN ABOVE THE WARSHIPS: NAVAL MANOEUVRES IN HONOUR OF THE QUEEN WATCHED BY INTERESTED SPECTATORS. (Wide World.)



RE-ENACTING A SCENE OF FORTY YEARS AGO: QUEEN WILHELMINA ENTERING AMSTERDAM IN STATE AMID THE ACCLAMATION OF HER PEOPLE.



AMSTERDAM IN GALA DRESS IN HONOUR OF THE FORTIETH ANNIVERSARY OF THE QUEEN'S CORONATION: A DECORATED STREET CROWDED WITH SIGHTSEERS.



AT THE THANKSGIVING SERVICE HELD IN THE NIEUWE KERK, AMSTERDAM: QUEEN WILHELMINA WITH PRINCESS JULIANA AND PRINCE BERNHARD. (S. and G.)



ONE OF AMSTERDAM'S MOST BEAUTIFUL CHURCHES FLOOD-LIT DURING THE "JUBILEE" FESTIVITIES: THE TOWER OF THE FOURTEENTH-CENTURY OUDE KERK.

On August 31 Queen Wilhelmina celebrated her fifty-eighth birthday and this event was naturally associated with the celebrations in honour of the fortieth anniversary of her coronation. On that day the harbours of Rotterdam were illuminated and a representation of the seventeenth-century fleet of Admiral Piet Hein was floodlit. In the afternoon the Queen broadcast to her people, and in the evening the Royal Family attended a historical play at The Hague. On September 5 the Queen entered

Amsterdam in state, just as she did forty years ago on the eve of her coronation, and was acclaimed by the eager crowds. At a banquet in the Dam Palace that evening Princess Juliana referred to her mother in a speech as "the silent worker, the personality whom nobody knows." On September 6 the Royal Family were present at a Thanksgiving Service in the Nieuwe Kerk. Amsterdam is, of course, in gala dress for the occasion and many of the buildings are floodlit.

QUEEN WILHELMINA'S "JUBILEE": A THANKSGIVING; AND ILLUMINATIONS.



(UPPER) "ONE WITH MY NATION IN EVERYTHING": QUEEN WILHELMINA REPLYING TO A SPEECH BY DR. COLIJN, THE PRIME MINISTER, IN THE NIEUWE KERK. (Wide World.)
 (LOWER) THE FAMOUS CANALS OF AMSTERDAM ILLUMINATED FOR THE "JUBILEE" CELEBRATIONS: THE QUEEN'S INITIAL OUTLINED IN ELECTRIC LIGHT ALONG THE BANKS.

The official holiday throughout The Netherlands in honour of the Queen's "jubilee" was on September 6. The Queen, accompanied by Princess Juliana and Prince Bernhard, walked from the Dam Palace to the Nieuwe Kerk for the national commemoration service and took her seat on a dais before the chancel. At the other end of the church were a large choir and an orchestra conducted by Dr. Willem Mengelberg. After addresses had been read to the Queen by the

Presidents of the First and Second Chambers, the Prime Minister, Dr. Colijn, made a speech in which he contrasted the position of the world of 1938, filled with rumours of wars, with that of 1898, and went on to give a review of what had been accomplished during the forty years since the Queen's coronation. Her Majesty then replied by saying that she looked back with great satisfaction on her fruitful co-operation with Parliament.

QUEEN WILHELMINA REPEATS HER 1898 STATE ENTRY INTO AMSTERDAM.



ON THE FORTIETH ANNIVERSARY OF HER ARRIVAL IN AMSTERDAM FOR HER CORONATION: QUEEN WILHELMINA IN HER STATE CARRIAGE SETTING OUT FROM THE HAARLEMMERMEER STATION ON HER TRIUMPHAL PROGRESS TO THE ROYAL PALACE.

On September 5 last—the exact anniversary of the day, forty years ago, when she entered Amsterdam on the eve of her Coronation (which took place on September 6, 1898)—Queen Wilhelmina once more made a State entry into that city. She arrived by train from Soestdyk, and at the Haarlemmermeer Station, where a

military guard of honour was drawn up, was received on the platform by the Burgomaster of Amsterdam. Outside the station she inspected another guard of honour of 200 students, who sang a specially composed song of welcome. She then drove in procession to the Palace amid fervent acclamations. (*Wide World.*)

IN THE CHURCH OF QUEEN WILHELMINA'S CROWNING FORTY YEARS AFTER.



THE THANKSGIVING SERVICE IN THE CHURCH WHERE QUEEN WILHELMINA WAS CROWNED HELD ON THE FORTIETH ANNIVERSARY OF THAT EVENT: THE SCENE IN THE NIEUWE KERK, AMSTERDAM—SHOWING THE ROYAL PARTY AT THE FAR END.

The central event of the celebrations in honour of Queen Wilhelmina's forty years of rule was the Thanksgiving Service in the Nieuwe Kerk at Amsterdam on September 6, the actual anniversary of her Coronation in that church in 1898. The congregation included East Indian princes and princesses. In reply to

Addresses of homage from the First and Second Chambers of Parliament, the Queen said: "Being one with my people in thought and feeling, in love for their liberty, rights and independence, I keep the past forty years in joyful remembrance." The royal group is also illustrated on other pages. (*Wide World.*)

A GREAT ART EXHIBITION IN HONOUR OF QUEEN WILHELMINA'S "JUBILEE."

REPRODUCTIONS BY COURTESY OF THE OWNERS, AND OF THE DIRECTOR OF THE BOYMANS MUSEUM, ROTTERDAM. (COPYRIGHTS STRICTLY RESERVED.)



"WINTER LANDSCAPE": BY AERT VAN DER NEER (1603-1677).
(Lent by J. B. Scholten, Enschedé.)



"SOON WON, SOON SPENT": BY JAN STEEN (1626-1679).
(Lent by D. G. van Beuningen, Rotterdam.)



"WINTER SCENE": BY JAN VAN DE CAPPELLE (1624-1679).
(Lent by F. Lugt, The Hague.)



"TWELFTH NIGHT FEAST": BY JAN STEEN (1626-1679).
(Lent from a Private Collection, Gelderland.)



"CALM SEA IN SILVERY GRAY TONE": BY JAN PORCELLIS (1584-1632).
(Lent by M.M. Van Valkenburg, Laren.)



"THE ADORATION OF THE SHEPHERDS": BY JAN STEEN (1626-1679).
(Lent by A. A. van Sandick, Rotterdam.)

In honour of Queen Wilhelmina's fortieth anniversary as ruler of the Netherlands, celebrated on September 6 (as illustrated on several pages in this number), a "Jubilee" Exhibition entitled "Masterpieces of Four Centuries, 1400-1800," was opened at the Boymans Museum in Rotterdam, on June 25, and will continue until October 16. Twelve of the famous pictures included in this memorable Exhibition were reproduced on a double-page in our issue of August 6, and we now give a further selection on this and the opposite page. These paintings are of special interest as recalling various aspects of Dutch life, costume, and amusements in the seventeenth century, besides

examples of landscape and seascape at that period. The exhibits comprise some four hundred paintings and drawings from private Dutch collections, and the great artists of the Dutch, Flemish, German, Italian and French Schools are represented by examples of their finest work, including some which have never been exhibited before. The two pictures of winter scenes (top left and middle left above) show a game on the ice which is perhaps an early form of golf. The catalogue title of Jan Steen's painting on the right in the middle row is "Drie-Koningenfeest" ("Feast of Three Kings"), the Dutch equivalent of Twelfth Night, or Epiphany.

PAINTINGS OF BYGONE DUTCH LIFE, AT THE BOYMANS MUSEUM, ROTTERDAM.

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"RUSTICS IN A CHIMNEY CORNER": BY ADRIAEN VAN OSTADE (1610-1685).
(Lent by B. de Geus van den Heuvel, Amsterdam.)



"PORTRAIT OF A YOUNG WOMAN IN A ROOM": BY THOMAS DE KEYSER
(1596 OR 1597-1667).
(Lent by A. Hartog, Wassenaar.)



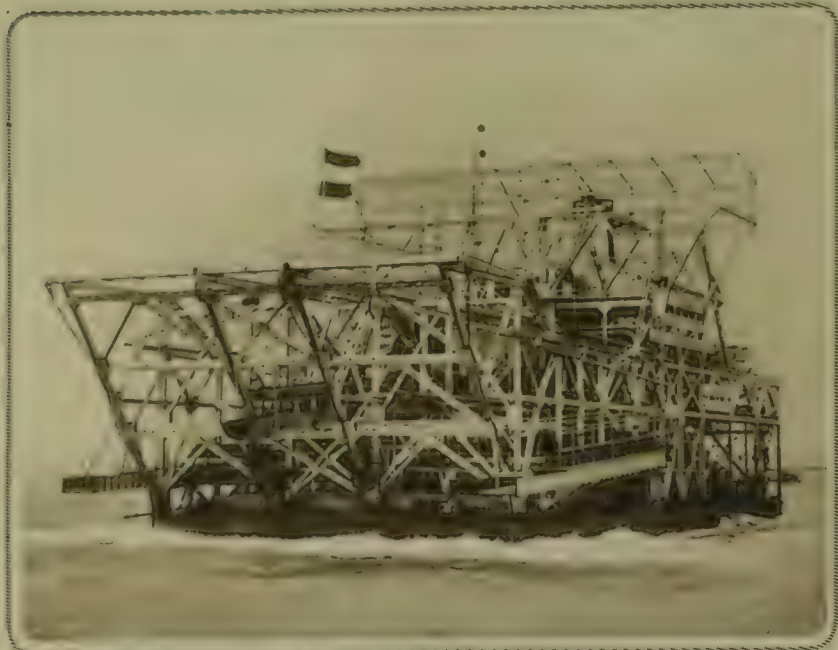
"STILL LIFE—A SILVER DISH WITH BREAD AND WINE-GLASSES ON A TURKISH TABLE-CLOTH": BY WILLEM KALFF (1621-1693).
(Lent by Dr. J. H. Smidi van Gelder, Arnhem.)



"MATERNAL CARES": BY GERARD DOU (1613-1675).
(Lent by D. G. van Beuningen, Rotterdam.)

A FEW words about the artists represented on this page may be of interest. Adriaen van Ostade, a pupil of Franz Hals, seldom left his native city of Haarlem, where he studied scenes of popular life. Thomas de Keyser, of Amsterdam, exercised much influence on seventeenth-century Dutch portrait-painters, including Rembrandt. Willem Kalf was also a native of Amsterdam, where in 1651 he was Captain of the Guard. Gerard Dou, of Leyden, was for some years a pupil of Rembrandt.

MINERAL WEALTH OF THE DUTCH EAST INDIES : BILLITON TIN-ORE AND THE BAUXITE OF BINTAN.



THE TIN-DREDGER WHICH MADE A FAMOUS VOYAGE OF 114 DAYS FROM THE NETHERLANDS TO BILLITON, DUTCH EAST INDIES, LAST YEAR: THE "DOEJOENG" IN TOW AT THE START OF HER VENTURE.

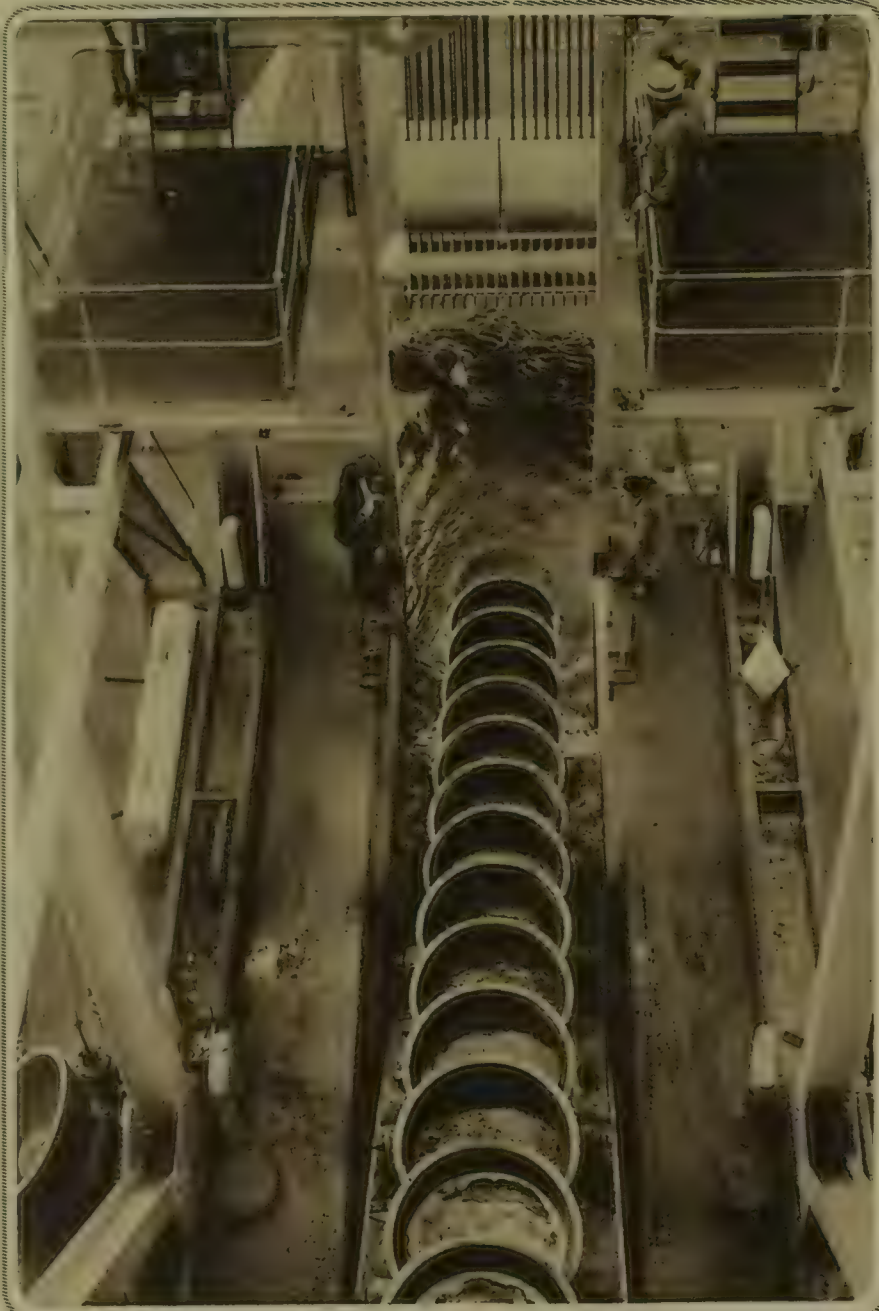


PRINCIPALLY USED FOR THE MANUFACTURE OF ALUMINIUM AND SUPPLIED IN LARGE QUANTITIES TO GERMANY AND JAPAN: BAUXITE BEING TRANSPORTED BY BELT-CONVEYORS TO THE LOADING-BERTH IN THE ISLE OF BINTAN, RIOUW ARCHIPELAGO.



BLOCKS OF TIN STACKED IN A WAREHOUSE AT THE ARNHEM SMELTING-WORKS—ANOTHER SIDE OF THE BILLITON MINING-GROUP'S ACTIVITIES.

The Dutch East Indies is particularly rich in tin-ore and produces no less than about one-fifth of the world's output. The name of "Billiton" in connection with this tin-ore is known all over the world. The full name of the company concerned is the *Gemeenschappelijke Mijnbouwmaatschappij Billiton*, whose headquarters are at The Hague. Besides Billiton, this company also owns the ore reserves of Singkep. About 85 per cent. of the Billiton ore is alluvial, and is gained by means of dredges or by hydraulic pressure. The remaining 15 per cent. of the production is primary ore, which is got by mining. Two of the total of eighteen tin-dredgers owned by the company are internationally known—the "Doejoeng" for her voyage of 114 days



NOW EMPLOYED IN DREDGING FOR THE "LUTINE'S" GOLD AT TERSCHELLING: THE POWERFUL BUCKET-CHAIN OF THE BILLITON COMPANY'S "KARIMATA."



A METHOD EMPLOYED WHERE IT IS IMPOSSIBLE TO DREDGE: WINNING ALLUVIAL TIN-ORE BY MEANS OF HYDRAULIC PRESSURE ON BILLITON.

in tow from The Netherlands to Billiton; and the "Karimata" for her work on the wreck of the "Lutine." Bauxite, which is principally used in the manufacture of aluminium, is obtained on the island of Bintan, Riouw Archipelago, by a subsidiary company of the Billiton. It is excavated by means of steam-shovels and does not require the equipment necessary for tin. All the tin-ore of the Billiton group, as well as ores from all parts of the world, are smelted in the Arnhem smelting-works, another side of the *Gemeenschappelijke Mijnbouwmaatschappij Billiton's* activities. The tin leaving these smelting-works under the brands "Billiton," "Tulip," and "Lamb and Flag" is much in demand on account of its purity.



In the Paddock you will observe that Wills's Gold Flake
is the Man's cigarette that Women like

IN ARABIA ONE DRINKS SABZI . . . ★



...WHEN ONE CAN'T GET

Schweppees

★ Sabzi is made from Bhang, a kind of hemp. But Schweppees is going big in the bazaars nowadays, in fact it's going with a bhang. It is also apt to go for good when an unscrupulous Arab folds his tent and silently steals away with his neighbour's bottles.

WHEREVER YOU ARE...THE BEST CLASS BAR SERVES Schweppees

JAVA—STARTING-POINT FOR AUSTRALIA: A NETHERLANDS INDIES AIR-LINK.

PHOTOGRAPHS REPRODUCED BY COURTESY OF K.N.I.L.M. (ROYAL NETHERLANDS INDIES AIRWAYS COMPANY).



THE OLDEST PART OF BATAVIA, JAVA, NOW THE STARTING-POINT FOR A TWICE-WEEKLY AIR SERVICE TO SYDNEY: GLODOK SQUARE, THE QUARTER IN WHICH THE CHINESE MERCHANTS AND NUMEROUS CHINESE RESTAURANTS ARE FOUND.



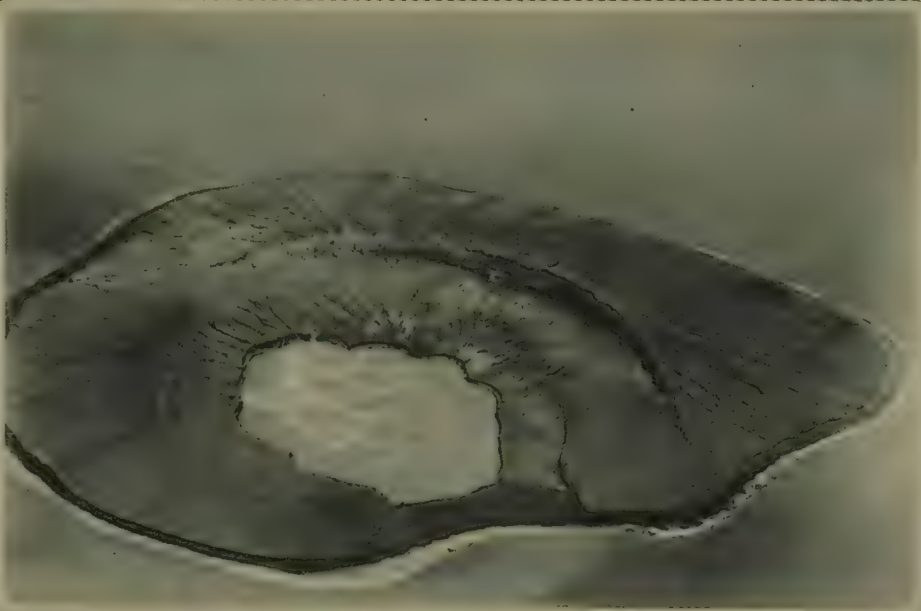
AN AIR-VIEW SUCH AS IS OBTAINED BY TRAVELLERS USING THE NETHERLANDS INDIES AIRWAYS COMPANY'S SERVICE FROM BATAVIA TO SYDNEY: THE MATARAM HOTEL; A FINE BUILDING AT DJOKJOKARTA, JAVA.



ONE OF THE MANY FINE MODERN BUILDINGS TO BE FOUND IN THE CITIES OF JAVA: A PHOTOGRAPH SHOWING THE DENIS BANK IN BANDOENG, THE GARDEN CITY OF WEST JAVA, SITUATED AT AN ALTITUDE OF OVER 2000 FT.



EVEN THE BEAUTIFUL ISLAND OF JAVA HAS ITS PRISON: THE VERY MODERN PLACE OF DETENTION, SURROUNDED BY A HIGH WALL, KNOWN AS "STRUISWIJK," NEAR MEESTER CORNELIS (BATAVIA), AS SEEN FROM THE AIR.



ONE OF THE MOST INTERESTING VOLCANOES IN THE WORLD AND THE SCENE OF A TERRIFIC ERUPTION IN 1883: KRAKATAO, FORMING AN ISLAND JUST OFF THE JAVA COAST IN THE STRAITS OF SUNDA.



LIKE OTHERS OF ITS KIND, A SOURCE OF JAVA'S ENORMOUS WEALTH BY IMPARTING FERTILITY TO THE SOIL: THE FORBIDDING CRATER OF THE KLOET VOLCANO, EAST JAVA, WHICH ERUPTED IN 1919.

The inauguration of a twice-weekly service by the Royal Netherlands Indies Airways Company between Batavia, the capital of the Dutch East Indies, and Sydney, New South Wales, on July 3 this year has brought Java within easy reach of the Australian. This added importance as a stepping-stone between Australia and the West gives additional interest to the aerial views on this page of places of interest in the island. That there are many fine modern buildings in the cities is evident from the photograph showing the Denis Bank in Bandoeng, the magnificent garden city of West Java, situated at an altitude of over 2000 ft., and that of the Mataram Hotel at Djokjokarta. The prison known as "Struiswijk," near Meester Cornelis, is a most modern, well-laid-out and efficient place of detention. Much of the wealth of

Java is due to the volcanoes, which have made the soil exceptionally fertile. Of these, perhaps the best known is Krakatao, an island just off the Java coast in the Straits of Sunda. It erupted with terrific force on August 26-28, 1883, and it is estimated that over 35,000 persons lost their lives in the resulting shower of ashes and submarine disturbances. For some time after, the sunsets in Europe were particularly fine as a result of the masses of volcanic dust hurled up into the stratosphere. In more recent years the volcano has been in almost constant subdued activity and a few years ago a new island, the Anak Krakatao (Child of Krakatao), in the course of a few months gradually reared itself out of the sea close by the parent crater. The island is now kept under constant observation.

THE NETHERLANDS—FAMOUS FOR HISTORIC ARCHITECTURE—



MODERN ARCHITECTURE IN THE NETHERLANDS, WHERE MANY INTERESTING AND IMPORTANT EXPERIMENTS HAVE BEEN MADE: A TYPICAL NEW FARM BUILT ON THE LAND RECLAIMED FROM THE ZUYDER ZEE. (*Dorion Leigh*.)



THE ORIGINALITY OF MODERN DUTCH CIVIC ARCHITECTURE: THE TOWN HALL AT SILVERSUM, WITH CHARACTERISTIC FLAT ROOFS; AND AN EXPANSE OF ORNAMENTAL WATER. (*Netherlands Information Bureau*.)



TOWN PLANNING IN AMSTERDAM: MODERN BLOCKS CHARACTERISED BY FLAT ROOFS AND LONG LINES OF WINDOWS. (*Netherlands Information Bureau*.)



MODERN ARCHITECTURE IN THE DUTCH PROVINCES: A NEW RAILWAY STATION, AT MAASTRICHT, IN WHICH SOME TRADITIONAL DUTCH FEATURES HAVE BEEN RETAINED. (*G.P.A.*)

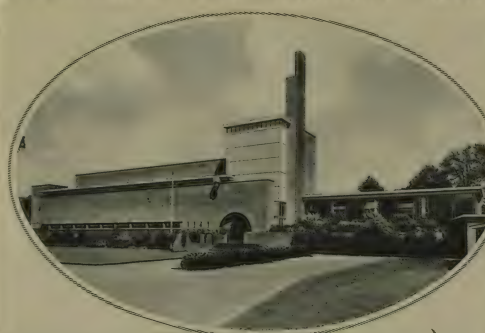


A RAILWAY STATION AT NAARDEN-BUSSUM: ANOTHER EXAMPLE OF THE MODERNISTIC USE OF BRICKWORK IN HOLLAND. (*G.P.A.*)

Holland is famous for its picturesque towns, and the charming styles of old-world architecture figure in many famous Dutch old-master paintings; but the tradition of fine building has been revived there of recent years, and given rise to much excellent modern work, frequently distinguished by the able and original use of brick. The following notes on modern developments are based on an article by Howard Robertson, F.R.I.B.A., in the "Encyclopædia Britannica." In the nineteenth century, and up to the beginning of the twentieth, the traditions of Dutch architecture, whose most characteristic product was the tall

and elegant eighteenth-century houses which line the canals of Amsterdam, were maintained, but with a gradual debasement as the spirit of individual craftsmanship and fine design became commercialised under the stress of modern conditions. The result of this degeneration was a reaction against tradition, a desire to create afresh in harmony with modern methods of building and commercialised production. An important stage in this phase of reaction was marked by the building in 1898-1903 of the Bourse in Amsterdam by H. P. Berlage, a design distinguished by simplicity and sincerity. It was built in

FAVOURING THE MODERN: NEW AND NOTABLE BUILDINGS.



ANOTHER MODERN BUILDING AT SILVERSUM: A SCHOOL, IN WHICH EMPHASIS HAS BEEN LAID ON FINE BRICKWORK, LONG HORIZONTAL LINES, AND A VERTICAL CENTRAL ELEMENT. (*G.P.A.*)



MODERN BUILDINGS IN AMSTERDAM: THE CORNER OF A SPACIOUS STREET; SHOWING A BLOCK WITH PLEASANTLY INVERTED LINES, AND (IN THE FOREGROUND) A CHARACTERISTIC PIECE OF MODERN ORNAMENT. (*G.P.A.*)



A BIG MODERN OFFICE BLOCK IN AMSTERDAM: THE CENTRAL ADMINISTRATIVE OFFICES OF THE NETHERLANDS STATE RAILWAYS. (*G.P.A.*)



ANOTHER EXAMPLE OF TOWN PLANNING IN AMSTERDAM: BLOCKS ON A VARIETY OF PLANS; MANY OF THEM WITH INTERNAL GARDENS. (*Dorion Leigh*.)



MODERN HOUSING IN HOLLAND: WORKMEN'S COTTAGES, AT KLEEFHOEK, ROTTERDAM, IN WHICH RECTANGULAR LINES PREDOMINATE. (*Baynard Studio*.)



MODERN INDUSTRIAL ARCHITECTURE: A TOBACCO FACTORY AT ROTTERDAM, BUILT ALMOST ENTIRELY OF GLASS AND STEEL, WITH A VIEW TO ENSURING THE FINEST POSSIBLE WORKING CONDITIONS. (*Baynard Studio*.)

brick, and maintained the Dutch tradition for fine brickwork, but in style it had greater affinities with simple Romanesque architecture than with Dutch Renaissance. This building had great influence on Dutch work generally, and largely to the work of Berlage and his followers can be traced the most characteristic modern Dutch development. The best contemporary Dutch domestic work varies between a version of traditional design simplified and modernised, and a very modern architecture which is seen in its most characteristic form in the new housing schemes carried out in Amsterdam, Rotterdam, and The Hague

since 1918. In each case there is affinity with old work in the use of bricks and tiles as materials, and in the painting of doors and shutters in gay colours. The new work depends for its effect on strong modelling of form, on the grouping of windows in long continuous lines, on simplicity in matters of decoration. Flat roofs are almost universal, windows are often placed in the angles of the façades and small details are often given an eccentric turn. Strength and vigour and a sense of rhythm and breadth are the dominating qualities of this new Dutch architecture.

THE EMPIRE WON FOR HOLLAND BY THE HARDIHOOD

DRAWN BY OUR SPECIAL

OF SAILORS AND COLONISTS: EAST AND WEST INDIES.

ARTIST G. H. DAVIS.



HOLLAND'S OVERSEAS EMPIRE: SOME STATISTICS.
The total area of the Netherlands Colonies (nearly 800,000 square miles) is roughly equivalent to the whole of the continent of Western Europe as far as the borders of Germany (without Austria). It has a total population of 60.9 millions—larger than any country in Europe except Germany or Russia. The East Indies represent by far the greatest unit of this Empire, with an area of 733,000 square miles and a population of 60.7 millions. The largest island, Sumatra, alone has an area of 194,141 square miles—greater than Iceland in the Atlantic, and a population of 7.6 millions.

THE WIDE OVERSEAS TERRITORIES RULED BY QUEEN WILHELMINA: A PICTORIAL MAP OF THE NETHERLANDS EAST
The Netherlands East Indies are by far the largest unit in the Netherlands overseas Empire; and the history of the Dutch in the East is fully as long as that of the British in India. The Netherlands East Indies were taken over from the Netherlands East India Company in 1798, more than half a century before a similar step was taken with regard to British India. The administration is headed by a Governor-General, assisted by a Council nominated by the Queen of the Netherlands. In 1918 a "Volksraad" was installed to discuss the Budget and

to advise the Government on matters of general importance as the first step towards the development of self-government in internal affairs in 1925. The East Indies have their own Army, which is distinct from that of the Netherlands, the department of war being established at Bandung, in Java, where there are depots, a projectile factory, and a strong garrison. The naval service of the colony has two branches—the Indian Military Marine and a squadron of the

AND WEST INDIES, AND SOME SURPRISING COMPARISONS OF THE EXTENT OF THE FORMER WITH EUROPE AND THE U.S.A.
Dutch Navy. Both Army and Navy have air units attached to them. The Royal Netherlands Indies Airways maintains air-lines between the principal towns of the islands of Java, Sumatra, and Borneo, Bali and Singapore. Air communications with Europe is in the hands of the Royal Dutch Air Lines (K.L.M.). Some statistics of the East Indies are given in the right-hand upper corner of the above drawing. Economically speaking, they are very rich, rubber, tin, and coffee being among their most important products. The annual rubber export is 315,000 tons—a figure which is second only to that of British Malaya (360,000 tons). They are the third largest producers of coffee (110,000 tons), being exceeded only by Brazil and Colombia. Their production of tin in 1937 was 12,000 tons, against the 86,000 tons of British Malaya. Rice is the chief native crop and sugar the chief estate product, being grown principally in east and central Java. In 1936 the total area in use for agriculture in the Netherlands Indies was 6,043,530 acres.

A PAGE FOR COLLECTORS. GOLD SNUFF-BOXES.

By FRANK DAVIS.

bodies were solemnly dissected in an effort to prove the point beyond dispute. The controversy must have raged with fury for a long time, for a learned doctor of Jena found it still alive in 1690, and wrote an additional chapter on this question to a book he had first published in 1677. The *locus classicus*

was sufficient to turn the head of a young enthusiast." As usual, we learnt the fashion from France, and before long outmoded the French in affectation, as witness the story of Lord Petersham, friend of George IV., who had a different snuff-box for every day of the year. "What a beautiful box!" said a guest, picking up one made of blue Sèvres porcelain. "Yes, yes," said his lordship; "it's a nice box for summer, but would not do for winter use." No wonder diplomacy in modern Europe is not what it was. Perhaps you remember Talleyrand's considered opinion—that snuff was essential to the diplomat, for while he opened his box, put in thumb and forefinger, transferred the powder to his nose, and sniffed elegantly, he had time to compose his features and collect his thoughts.

There is also a good deal of quiet fun to be extracted from the records of several attempts on the part of the Vatican to discourage snuff-taking in the churches of Spain and Italy: at least two papal bulls fulminated against the habit, but made things easy for sinners by allowing exceptions in certain cases. There is also the story of the Emperor Leopold of Austria, who hated tobacco but loved hunting, and was persuaded to allow it in his dominions because the tax on it would cover the expense of a most luxurious shoot of a type never before attempted on so large a scale—the enclosure of a vast area of forest within fencing covered with linen.

The technical side of the manufacture is of the greatest interest. For example—I take a few descriptions at random—four-colour gold; enamelling *en plein* or *basse-taille*; pink *poudre d'écaillé*; Sèvres porcelain (as fine as the finest enamelling); thumb-pieces of diamonds in the form of flowers; translucent grey enamel borders with white enamel dots and green leaves; chased gold on green enamel; green



1. A LOUIS XIII. PERIOD FLATTENED, BOMBÉ, CIRCULAR SNUFF-BOX ENAMELED OUTSIDE WITH PIERCED AND RAISED FLOWERS IN VARIOUS COLOURS AND INSIDE WITH FLOWERS ON A PALE BLUE GROUND. (Diam. 2½ in. Height 1½ in.) (Reproduced by Courtesy of Lord Bearsted.)

in popular English literature is to be found in Macaulay's "History of England." Here it is: "The atmosphere was like that of a perfumer's shop. Tobacco in any other form than that of richly scented snuff was held in abomination. If any clown, ignorant of the usages of the house, called for a pipe, the sneers of the whole assembly and the short

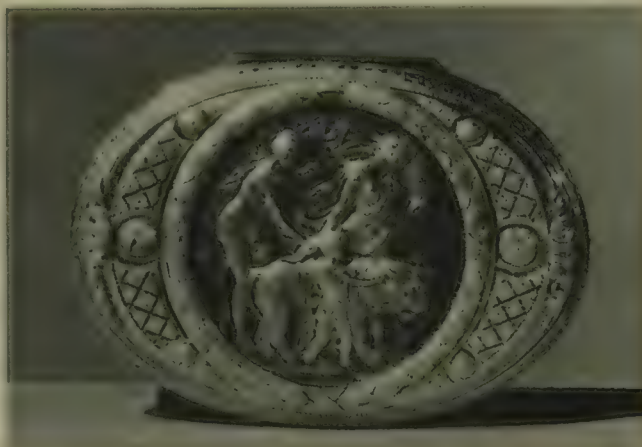


3. A LOUIS XVI. GOLD SNUFF-BOX, WITH CUT CORNERS, BY T. L'ESTRANGE—ITS TOP AND SIDES ENAMELED WITH ANIMALS AND BIRDS IN GRISAILLE, AND WITH A RICHLY CHASED BORDER. (Height 1 in. Length 3½ in. Breadth 1½ in.) (Reproduced by Courtesy of Lord Bearsted.)

enamels on rayed gold ground. Stated thus in black and white these descriptions may appear quite ordinary. But when one sees and handles the actual pieces and—better still—looks at them under a strong glass, one begins to realise how fine is the workmanship and how ingenious the workman.

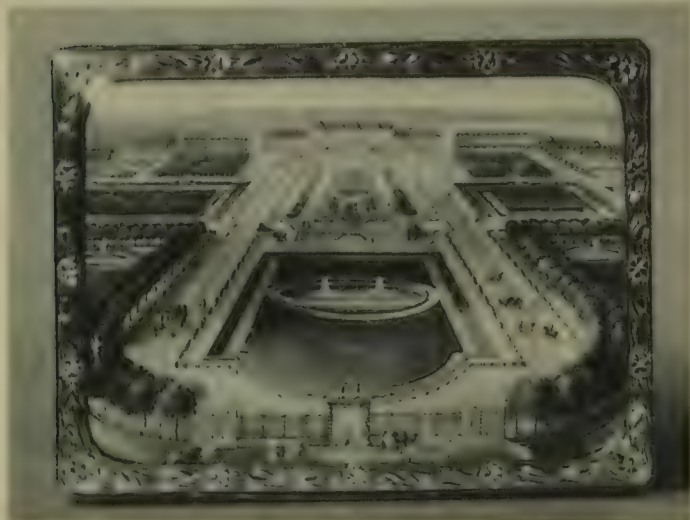
Even more revealing—and that cannot be demonstrated in a photograph—is the difference in quality between an imitation of the late nineteenth century and an original box by one of the great Paris makers. That, of course, is a matter of experience—books can tell a man what to look for, but they cannot give him eyes with which to see; and the same applies to all other works of art, from Chinese bronzes to Rowlandson drawings—one can so easily acquire knowledge and no wisdom.

A short section will be devoted to a glossary of the more puzzling technical terms (for the language of every craft requires to be translated into current speech for the benefit of the layman), and another to the question of the marks used in each country—exactly what the average man wants to know and can rarely discover without reference to expensive publications, sometimes in a language difficult to follow. Dr. Carl Hermmarck, of the National Museum of Stockholm, has provided a brief note on Swedish marks, and collectors who are allowing their best snuff-boxes to be illustrated include H.M. the King of Sweden, H.M. Queen Mary, and H.R.H. the Duke of Kent.



4. A GEORGE III. GOLD SNUFF-BOX, SIGNED G. M. MOSER AND MADE IN LONDON IN 1774: A SPECIMEN THAT IS RATHER MORE ELABORATE THAN WAS USUAL FOR ENGLISH PIECES. (Length 2½ in. Breadth 1½ in.) (Reproduced by Courtesy of Mrs. David Gubbay.)

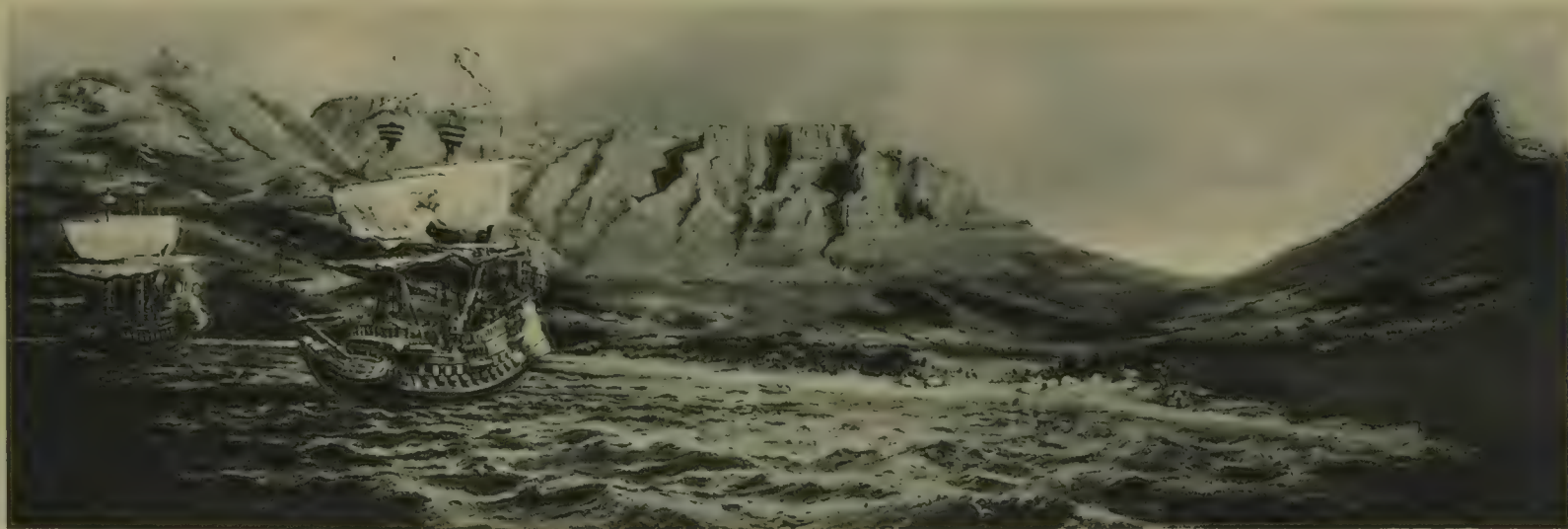
answers of the waiters soon convinced him that he had better go elsewhere. . . . The great press [at Wills Coffee House] was to get near the chair where John Dryden sate. . . . A pinch from his snuff-box



2. A LOUIS XV. GOLD SNUFF-BOX WITH SIX GOUACHE MINIATURES REPRESENTING THE CHÂTEAU CHANTELOUP—SIGNED VAN BLARENBERGHE AND DATED 1767. (Height 1½ in. Length 3½ in. Breadth 2½ in.) (Reproduced by Courtesy of Mrs. David Birnbaum.)

to the innumerable common varieties in wood, horn, pewter, and what not. Incidentally, the curious will find two cases filled with gold snuff-boxes in one of the rooms in the Wallace Collection, and about six hundred in the Louvre; the latter have been illustrated and described in a large and invaluable volume by Monsieur A. Nocq, but these are all of French workmanship. Paris was the centre of the trade, though a certain number of fine boxes were made elsewhere in France, and other countries, Sweden, Denmark, and the German states, produced good things in the French taste. To judge by examples I have seen, London alone took a line of its own, for the English boxes are rather more sober in decoration: Fig. 4 is, comparatively speaking, an elaborate piece. The ingenuity of the makers was astonishing, and their exactness no less so: one of the several charms of these things is their beautiful finish in such details as hinges and thumb-pieces.

The story of the use of tobacco in the form of powder—that is, of snuff—is uncommonly entertaining, and medical opinion performed some weather-cock gyrations—for example, it cleared the head of humours, or it encrusted the brains with soot, and



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IN 1652 Johann Van Riebeeck first landed on South African soil and established there the original Dutch Settlement which, nearly three centuries later, has grown to become a vital force in the direction of a great Dominion. Prophetically, Francis Drake visited the Cape some years later and described it as "the fairest Cape we saw in the circumference of the earth." To-day, through Dutch and English enterprise South Africa is a land of glorious opportunities, and a veritable paradise for holiday makers. Here is an impression of a South African holiday written by a visitor recently returned.

"Sunshine and blue skies ; farms and home-steads nestling among mountains and hills ; blossoms of peach and plum filling the valleys with colour ; the perfume of orange groves ; the profusion of wild flowers ; the camp fire

and the thrill of wild game in the Low Veld ; the picturesque kraals and laughter-loving natives ; the quest of open roads trailing to far horizons ; the sparkling air of the High Veld ; sea and sun bathing on golden beaches ; the bright warm days and cool starlit nights —these memories and the joyous feeling of health and fitness after my last holiday in South Africa will lure me back there before long."

Why not visit South Africa this year and confirm these impressions ?

Illustrated brochure and particulars of "Winter" Fares (the voyage out now takes only 14 days) are obtainable from South African Railways, South Africa House, Trafalgar Square, London, W.C.2, or the principal Travel Agencies.



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

IT would appear from articles in the police journals that the constabulary of Great Britain would like a clear definition in regard to motor-vehicle brakes as to the distance in which the vehicle should be able

official ideas. Some districts insist on 50 per cent. efficiency of the brakes, while others convict motorists whose brakes when tested show 25 and 42 per cent. efficiency, these having been passed in another district.

The U.S.A. allows no variants, as traffic regulations give actual distances. Thus two-wheel brakes must halt the vehicle in 45 ft. at 20 miles per hour on dry pavement on level ground, four-wheel brakes in 30 ft., and parking- or hand-brakes in 75 ft., says New-York City; and it is unlawful to drive a motor vehicle which does not comply with this standard. Canada asks for 36 per cent. minimum efficiency, but when on test 81 per cent. of motor-vehicles were found to have defective brakes on that standard, it was reduced to 27 per cent. for foot-brakes and 18 per cent.

for hand-brakes. Our British cars usually comply with a 60 per cent. braking efficiency, but perhaps it would be better to lay down a scale, suitable to both wet and dry roads, of one yard per mile per hour which would work out at a reasonable distance of 90 ft. at 30 m.p.h.,

210 ft. at 70 m.p.h., and 60 ft. at 20 miles per hour under all conditions of road surface, good or bad.

A car with a very good top-gear performance is the 1939 14-h.p. Standard Touring Saloon, listed at £268. Here is the car with a maximum of 70 miles an hour which tours all day at 50 m.p.h. without

any apparent effort from its four-cylinder side-valve engine. It is a cheap car to run, if the driver will be content to average about 40 miles an hour, as its fuel consumption is fully 25 miles to the gallon, and may be even better than that. Independent front seats, elbow rests where you want them and nice leather upholstery, a centre rest for the rear seat and ample leg room make this car very easy to ride in over long distances. The spare wheel is carried in a separate compartment under the luggage-boot. The lid of the latter also forms a luggage-carrier. Folding tables hinge down from the back of the front seats; so as a family car this 14-h.p. is well equipped. In regard to spare wheels, motorists are apt to be lazy in changing the wheels round and giving the spare wheel its quatum of active duty. It is accomplished on this car with little trouble, as there are special jacking sockets at the front and back, so the jack supplied is easily fitted in its place for wheel changing. The battery is carried under the bonnet and can be

(Continued overleaf.)



ONE OF THE LATEST FORD "V-8's": A DOUBLE ENTRANCE SALOON OF DISTINCTIVE APPEARANCE.

The distinctive appearance of the recently announced new Ford "V-8" is well conveyed by the above picture of the Double Entrance saloon. Apart from new frontal treatment and fresh stream-line grace throughout, the body is longer and provides still more room for six passengers and their luggage. The car retains the delightfully quiet, effortless performance and riding comfort that have made it famous. The Double Entrance saloon costs only £280.

to stop at various speeds in an emergency. According to the *Police Chronicle*, while the present regulations state that the brakes shall "at all times while the motor vehicle or trailer is used on a road be maintained in good and efficient working order and shall be properly adjusted," the law does not tell them more than that the brakes "should bring the vehicle to rest within a reasonable distance." That term "reasonable distance" is the rock which splits



ALIGHTING FROM THE LATEST VAUXHALL MODEL—THE "TWELVE-FOUR" SALOON: MISS WINNIE CASSERLEY, WHO WAS CHOSEN TO REPRESENT "MISS JAMAICA" AT THE EMPIRE EXHIBITION, ON A VISIT TO THE VAUXHALL FACTORY AT LUTON.

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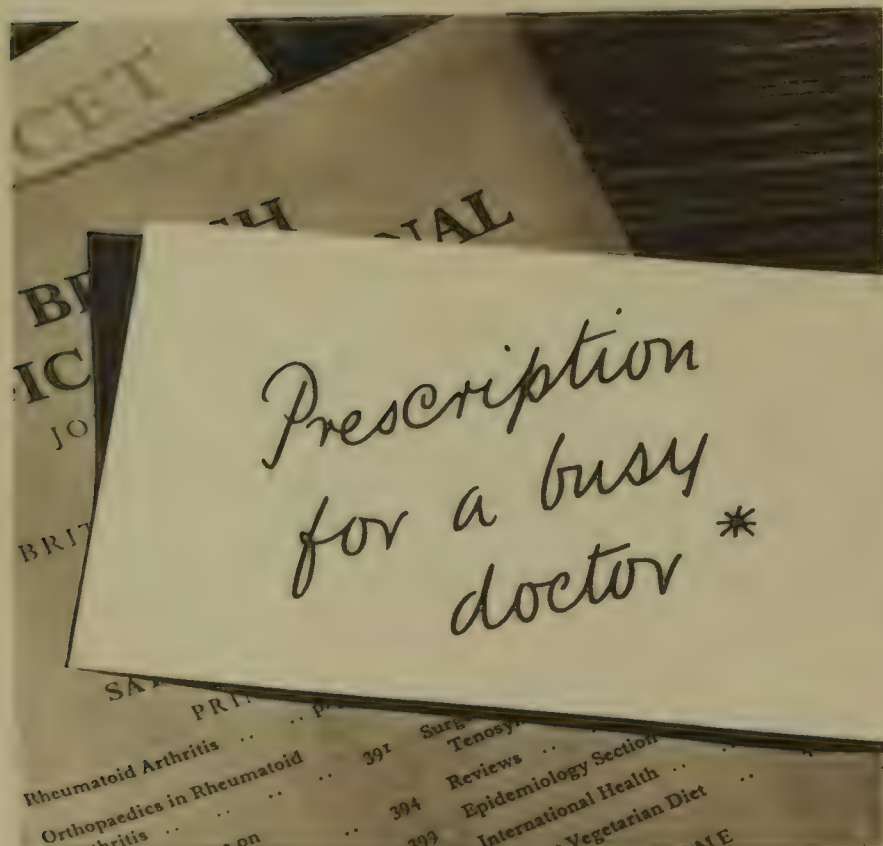
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No doctor has time to waste. As he drives rapidly from case to case, his mind is fully occupied. Shall it be Davos or Mürren for the winter sports? Was he wise to take up so much stock in that new issue? Naturally, he can hardly be expected to devote much thought to his engine.

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Actually, Motorine is mineral oil fortified by the addition of fatty oil. It is that fatty oil which gives extra 'oiliness' and that extra protection which every engine needs.

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Continued.
attended to without any difficulty. The technical motorist will be pleased to find an engine thermometer fitted on the dashboard with the other instruments, but heed must be paid to the petrol gauge, as no reserve petrol supply is provided in the 12-gallon tank. Drivers will also note that the gear lever is lightly spring-loaded from neutral to the first- and second-speed gear side of the gate, so that when one declutches and comes down it automatically comes into line to put in the second speed for heavy traffic or steep hills.

Humber cars have always had a special niche in the estimation of motorists who drive their own cars, and I suppose no car has appealed more to them than the 21-h.p. Humber "Snipe." This car has a road performance which pleases everybody who sits in it, whether driver or passenger. Moreover, the four-door four-light sports saloon, listed at £395, is a remarkably nice-looking carriage, capable of exceeding 75 miles an hour. It is really quite a speedy vehicle which makes light of our hills in England, and, when touring, puts up a high road average without needing to be driven more than three-quarters of its maximum pace, and even less than that. An average day's consumption of fuel is about twenty miles to the gallon, but I found that the south-western gales slightly increased fuel consumption when



"HOW YOUR CAR WORKS": AN INTERESTING EXHIBITION RECENTLY HELD AT SHELL-MEX HOUSE AND NOW TO BE STAGED AT A NUMBER OF IMPORTANT PROVINCIAL CENTRES.

An interesting exhibition of "How Your Car Works" was held recently by Shell-Mex and B.P., Ltd., at Shell-Mex House. It was so successful that it is to be shown during the coming winter and the spring of 1939 at a number of important suburban and provincial centres, starting with Croydon on September 19. Admission will be free. The exhibition sets out to explain, by working model, sectioned mechanism or diagram, how each important unit in a car works.

driving into the wind, so motorists can expect that there will be some variation according to the circumstances of the day. Humber cars are also full of useful gadgets. This "Snipe" has a waterproof cover, with quick-action fasteners, to protect the luggage carried on the lid of the luggage-compartment, which serves as an extra baggage-carrier. The enclosed luggage-compartment itself is a roomy place, forming the tail of the car. With an easy-change four-speed synchromesh gear-box, the car is easily controlled, as the steering is light and positive, while the Bendix Cowdray brakes are excellent. In fact,



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the car was halted in eleven yards on a dry, flat road at 30 m.p.h., so my allowance of thirty yards for all weathers and surfaces is well covered by this car's stopping powers at that speed.

The six-cylinder side-valve engine runs very smoothly and is quiet, pulling well at low engine speeds, so that I am afraid lazy drivers will take advantage of its good nature and change gear as seldom as possible once they have got into "top." The independent front-wheel suspension, telescopic adjustment of the steering-wheel, and hinged panels for ventilation all add to the general comfort of driver and passenger. It is a car which one can safely recommend for any place or district as there is a stoutness of construction and a good reserve of power, and its owner could tackle any obstacle likely to be met on the highway without any fear of failure. The battery is carried under the bonnet and is therefore easily attended to for "topping," etc. Jacking-up brackets are fitted on the chassis, so the hydraulic jack can be easily applied when necessary.

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DR. D. C. J. H. KROPELDE.**Aims and Objects of the Chamber.**

THE British Chamber of Commerce for the Netherlands East Indies is in a very favourable position to assist in a practical and businesslike way those who are anxious to develop trade relations with the Netherlands East Indies.

The fact that the Chamber is established in London as well as in the Netherlands East Indies (Batavia) indicates that its activities cover a much wider field than is usually covered by British Chambers of Commerce abroad.

The functions of an ordinary Chamber of Commerce are so well known that it is not necessary to allude to them in detail.

The British Chamber of Commerce for the Netherlands East Indies, in performing these functions for its British Empire and Dutch members, is prepared to furnish information and render assistance when required in connection with all matters relating to imports, exports, local and overseas legislation, transport, finance, etc.

The activities of the British Chamber of Commerce for the Netherlands East Indies are, however, not limited by the generally accepted conception of what a Chamber of Commerce should do.

The views of the Chamber's Council on this point are not influenced by precedent.

The British Chamber of Commerce for the Netherlands East Indies is conducted by practical business men who have studied Netherlands East Indies markets, not merely to provide picturesque reports on so-called "trade openings," but in order to assist in a useful manner the marketing of British Empire goods in the Netherlands East Indies, always bearing in mind that the Netherlands East Indies merchants, with whom the Chamber is in close and friendly touch, form the necessary link between the factory and the ultimate consumer.

With this end in view, the Chamber's officials are continually seeking practical means by which British Empire goods can be marketed through the channels mentioned with a minimum of risk and expense. Should occasion arise, the Chamber is also prepared directly or indirectly to assist in the marketing overseas of Netherlands Indies produce; the activities of the Ned. Indies Tea Committee of the Chamber form a typical example of the work the Chamber carries out in this direction.

The Chamber is not a profit-making concern, its funds being entirely devoted to the carrying out of its aims and objects and the extension of its activities.

The "Java Gazette," the official organ of the Chamber, is published monthly.

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SOME FACTS ABOUT THE NETHERLANDS EAST INDIES.

Population over 60,000,000

Trade turnover £161,000,000

No less than £100,000,000 of British capital are invested in the Netherlands East Indies. Value of Imports in 1937 was more than £55,000,000, of which Great Britain's share was only 8.03%, in spite of the fact that no preferential import duties exist in favour of the Mother Country, and in spite of the desire of the Netherlands East Indies to purchase more from the countries to whom they sell, of which Great Britain is one of the most important. British Manufacturers and Merchants who are interested in this market are invited to apply to the Chamber for full information, advice and practical assistance. The Chamber publishes annually a detailed Report on the Import Trade of the Netherlands East Indies. Copies may be obtained on application.

THE CHARM OF MUSIC.

By FRANCIS TOYE.

TOSCANINI: HIS CAREER.

IT has been suggested to me that amid all this talk about Toscanini, so prevalent here during the past musical season, very few people know, in reality, anything about him. At first this seems an improbable statement, but on reflection I am inclined to believe that it is true. Curiosity is not one of the attributes of our public, and I fancy that Toscanini has been accepted as a kind of meteor flashing with unexampled brilliance through the musical sky. How he acquired that brilliance, how he came to occupy his present position, to enjoy an undisputed hegemony among conductors, does not seem to be a question that most people trouble to ask themselves. However, for the benefit of those who would like to know a little more about him, I am venturing to pen this brief account of his life and career.

The son of a tailor, Toscanini was born in Parma on March 25, 1867, and probably he was fortunate in his birthplace, for Parma, though a small town, has always enjoyed an exceptionally high reputation for the strictness of its musical standard. He entered the Parma Conservatoire at the age of nine, and remained there for another nine years, his principal studies being the violoncello and composition, to which last he paid considerable attention in his early years, though, so far as I know, nothing of his has been published, except a few songs. In 1885 he left the Conservatoire and earned his livelihood as a 'cellist in various theatre orchestras in Italy and South America.

While he was playing in the orchestra at Rio de Janeiro there occurred the fortunate accident which

determined his future career and first revealed his genius to the world. There had been friction between the public, the conductor, and the impresario. One night, when the conductor mounted his desk to direct "Aida," there was such a commotion that he was obliged to retire. The impresario, who was himself a musician, then tried his hand, with equally unfortunate results. But the players in the orchestra, who had noticed with admiration and

conducting of the students' orchestras at Parma in some of his own compositions, but the manoeuvre was successful. The public were so amazed by the spectacle of a boy of nineteen taking command in this fashion that they quieted down sufficiently to allow the prelude to be played. From that moment the fortunes of the evening and of the young conductor were assured; as the performance went on, his natural talent became increasingly obvious; at the end there was a storm of applause.

Operatic ties between South America and Italy have always been so close that it is scarcely surprising that this exploit was much talked of in Italian musical circles. So much so that the director of a theatre in Turin actually entrusted to the still almost unknown conductor the first performance of an opera by Catalani, a composer for whom Toscanini always continued to cherish the warmest regard. This early success determined his career once and for all, and during the next decade Toscanini acted as a visiting conductor at many Italian theatres. It was during this period, while still a very young man, that he ventured at Palermo to challenge the right of the public, traditional in Italy, to demand an encore, preferring to suspend the performance rather than to give way.

His first really great chance came in 1893 when the municipality of Turin decided to form an orchestra to be selected and conducted by him. In the face of considerable opposition and difficulties of many kinds, Toscanini succeeded in this task and established an orchestra second to none in the peninsula. It was at Turin, too, that he was chosen by Verdi and Boito to give the first Italian performances of the "Pezzi Sacri,"

Verdi's last composition. Thus was inaugurated the connection between the greatest of nineteenth-century Italian composers and the greatest of all Italian conductors, of which we were fortunate enough to enjoy the

(Continued overleaf.)



REHEARSING FOR THE GALA CONCERT HELD IN THE GROUNDS OF WAGNER'S HOUSE AT TRIBSCHEN, NEAR LUCERNE: SIGNOR ARTURO TOSCANINI, PROBABLY THE GREATEST CONDUCTOR THE WORLD HAS KNOWN.

During the recent Music Festival at Lucerne, Signor Arturo Toscanini consented to conduct a concert, specially dedicated to the memory of Richard Wagner, in the grounds of Wagner's house at Tribschen. The principal item of the programme was the "Siegfried Idyll." A biography of the great conductor and a tribute to his genius will be found on this page. (Planet News.)

astonishment the gifts of their young 'cellist, in particular, his retentive memory, dragged him to the conductor's desk in the hope of staying the tumult. Young Toscanini had had little or no practical experience except the

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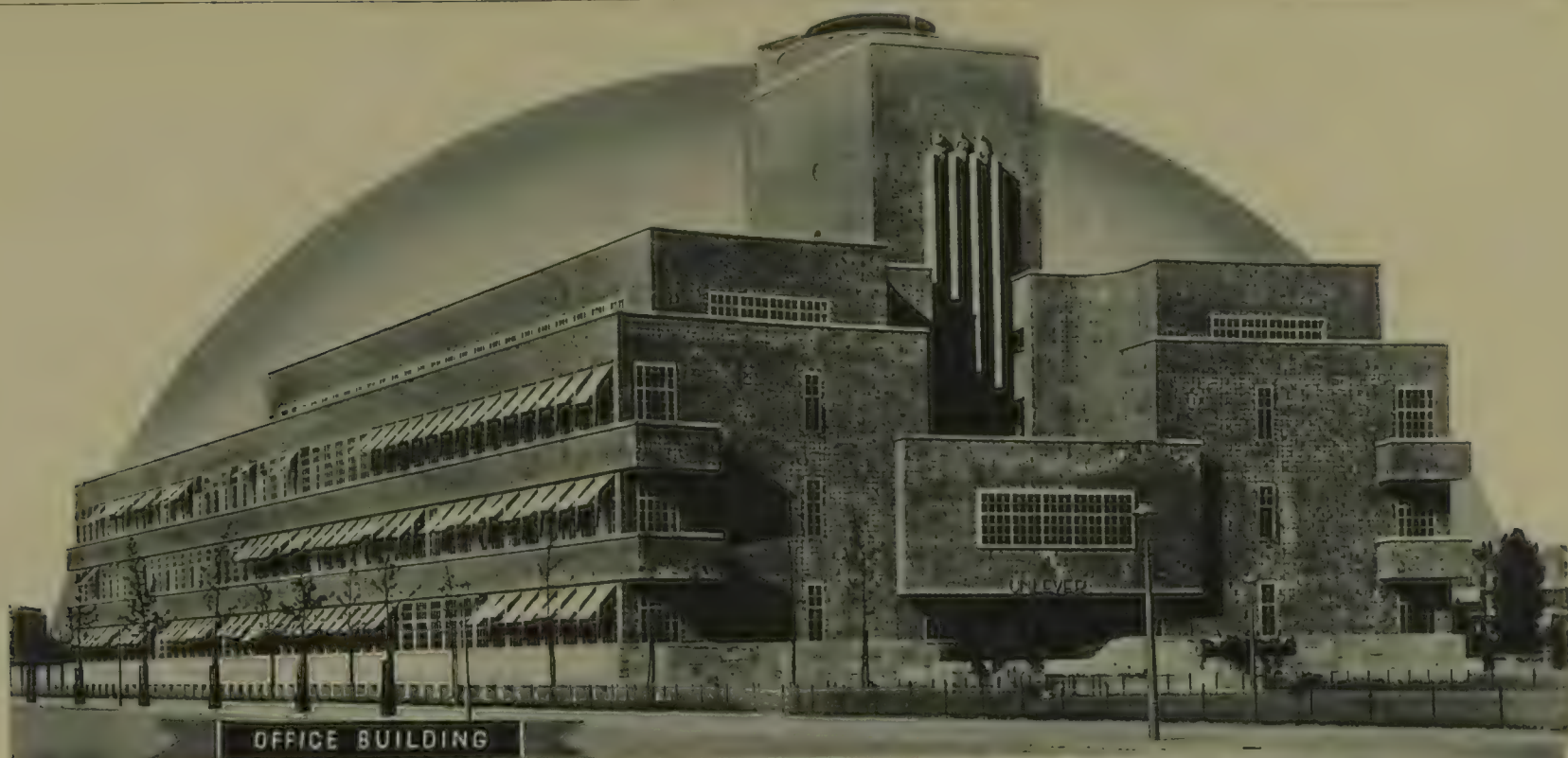


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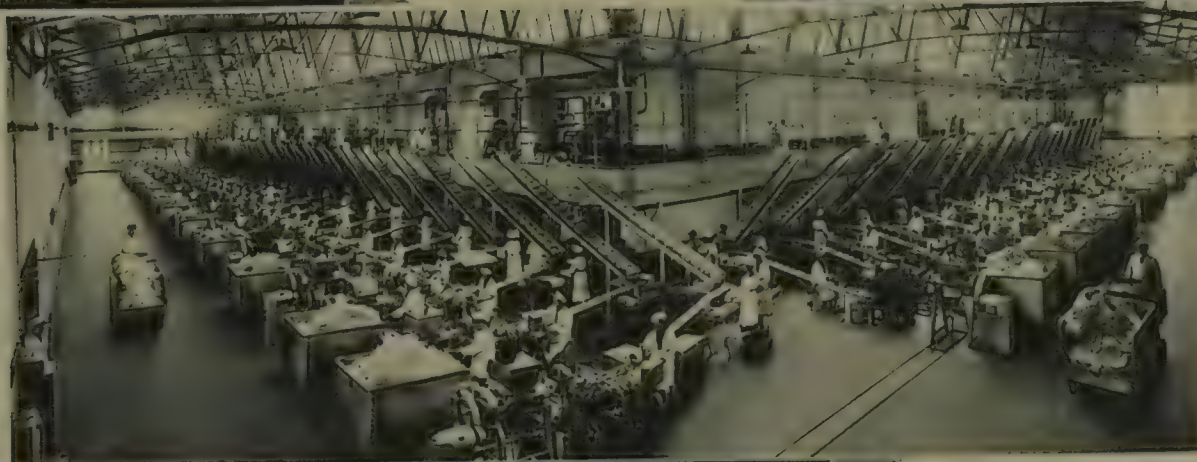
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(Continued.)

fruits the other day at those wonderful performances of the "Requiem Mass."

Toscanini's reputation was now established, and he assumed the musical direction of the famous La Scala Opera House in Milan where he remained until 1907, when he became primarily associated with the Metropolitan Opera House in New York. Here he stayed until the



LEADER OF THE B.B.C. SYMPHONY ORCHESTRA AND SOLO VIOLINIST IN THE BACH CONCERT AT THE QUEEN'S HALL FIXED FOR SEPTEMBER 7: PAUL BEARD.

Paul Beard is the leader of the B.B.C. Symphony Orchestra. On September 7 he was the solo violinist in the Bach programme in the series of B.B.C. Promenade Concerts at the Queen's Hall, and he will be heard again as solo violinist in a programme given on September 22.

war, but in 1921 he was back again at La Scala, this time rather in the capacity of a dictator than of a mere director. Already, during his first tenure of office, Toscanini had brought the performances of music in Milan, symphonic as well as operatic, to a standard of excellence hitherto undreamed of. He had been associated with some of the most successful revivals of standard works and with many of the most important new productions, notably several of Puccini's operas; but now he improved even upon his own record.

It may be doubted whether any series of operatic performances have ever been better than those given by Toscanini at La Scala between 1921 and 1929. I myself was privileged to hear many of them, and the impression that they have left on my mind is indelible. Among other things, they served first to reveal to me—and I think to many other people as well—the real greatness of Verdi. Yet they attracted comparatively little attention outside Italy. Milan has never been fashionable; only musicians realised the wonderful work that was being carried on there.

After 1929, partly for reasons of health and partly on personal grounds, Toscanini gave up regular operatic conducting, accepting an invitation from the United States to succeed Mengelberg as principal conductor of the New York Philharmonic Orchestra. From this appointment may be said to date his fashionable, if not his international, reputation. Many people will still remember the sensation caused when he brought his orchestra to London in 1930. Our orchestras were not so good then as they are now, and the virtuosity of conductor and orchestra alike came as a veritable revelation. Since then Toscanini's career has been essentially that of a festival conductor. He had a triumphant success as the conductor of the Bayreuth Festival, an honour never previously paid to any foreigner. He was associated with the Salzburg Festival for three years, and would doubtless be there still but for the Anschluss; he has conducted the B.B.C. Orchestra three times; he has visited Palestine, and he still returns to the United States to conduct a special orchestra placed at his disposal by one of the Radio Companies.

From all this the reader will gather that Toscanini did not leap into fame overnight; he served a long and

arduous apprenticeship. Whether he was actually at his best during the 'twenties at La Scala, during the early 'thirties in New York, or now, must remain a matter of opinion. What can scarcely be called a matter of opinion is his primacy amongst conductors. Most people admit this without question, and even those who have some special favourites of their own, never fail to rank Toscanini next.

I do not think that the same can be said of any other conductor. Weak eyesight has of recent years curbed his musical adventurousness a little, but his repertory remains astonishingly large. Though he may perhaps be said to have devoted special attention to Beethoven, Wagner and Verdi, he seems equally at home in an overture by Rossini and a symphony by Brahms, the works of the modern Italian and the modern French schools. It is impossible to analyse his attributes, but among them few will deny pride of place to his unparalleled sense of rhythm and his exceptional feeling for the lyrical quality of a musical phrase. In all probability he is the greatest conductor the world has ever known.



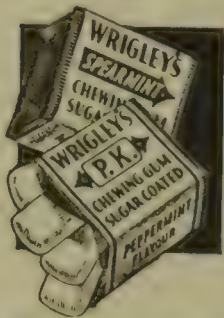
BROADCASTERS WITH THE B.B.C. SYMPHONY ORCHESTRA IN THE PROMENADE CONCERT AT THE QUEEN'S HALL ARRANGED FOR SEPTEMBER 9: THE GRINKE TRIO—FREDERICK GRINKE (VIOLIN); FLORENCE HOOTON (VIOLONCELLO), AND KENDALL TAYLOR (PIANOFORTE)—LEFT TO RIGHT.

An Announcement and an offer to readers of

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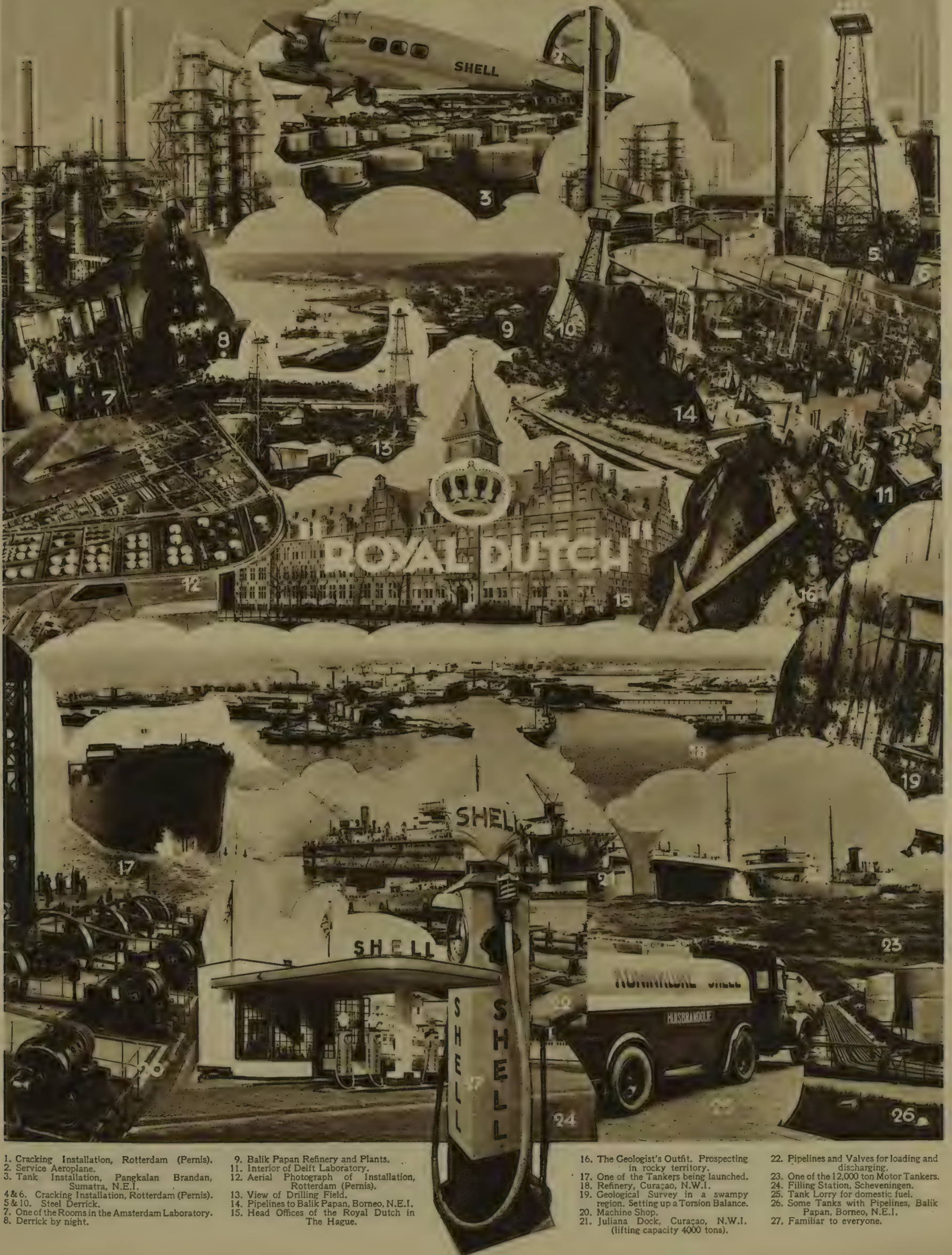
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- 4 & 6. Cracking Installation, Rotterdam (Pernis).
- 5 & 10. Steel Derrick.
7. One of the Rooms in the Amsterdam Laboratory.
8. Derrick by night.

9. Balikpapan Refinery and Plants.
11. Interior of Delft Laboratory.
12. Aerial Photograph of Installation, Rotterdam (Pernis).
13. View of Drilling Field.
14. Pipelines to Balikpapan, Borneo, N.E.I.
15. Head Offices of the Royal Dutch in The Hague.

16. The Geologist's Outfit. Prospecting in rocky territory.
17. One of the Tankers being launched.
18. Refinery, Curaçao, N.W.I.
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BOOKS OF THE DAY.

(Continued from page 444.)

great and powerful country . . . is not only an indispensable factor to the keeping of the world's peace, but is one upon which we may count in time of real need. The secret of salvation lies in this co-operation of the English-speaking races."

In his ultimate outlook on the international scene, General Bridges, like General Araki, evinces a spirit of conciliation, quite free from aggressive militarism. Touching on the modern conflict of political ideologies, and the menace of dictatorship to democratic institutions, he declares: "The Democracies too have urgent need of leadership, for we are becoming involved in the struggle between Dogma and Reason, and, if Reason falls, Civilisation will go into the pit with her. But this leadership is of a different kind. It is that of the Common Man who has learnt to think and who has developed in freedom the community spirit and civic virtues which guide him in his actions towards his fellow man and towards the State. It is the spirit for which the British are remarkable and which it behoves Governments to foster with care, for in its toleration and charity is to be found the germ of World Peace. In our domestic relations we strive for the raising of the material level of the people, so that all may share in the well-being of the State. In our attitude towards the outer world we stand re-armed yet unaggressive; ready if necessary to maintain principles, yet anxious to rid the world of animosity and willing to promote harmony even, if need be, at the cost of sacrifice."

As already noted, General Bridges has much to say about modern Greece and its disastrous war with Turkey. During premature victory celebrations at Athens he witnessed "an old Greek play in the Acropolis theatre with the blue sea and Salamis as a drop scene." We are taken back to ancient Greece again in the latest "ANNUAL OF THE BRITISH SCHOOL AT ATHENS." With 60 Plates and numerous text illustrations. Printed for the Subscribers (Macmillan; £2 2s.). This publication is always of great value to archaeologists,



THE MASTERPIECE OF THE WEEK (SEPTEMBER 1-8) AT THE VICTORIA AND ALBERT MUSEUM: A CHANDELIER OF CARVED AND GILT WOOD (c. 1725)—ONE OF THE FINEST SURVIVING EXAMPLES OF THIS RARE TYPE.

The shaft of this chandelier is most skilfully decorated with characteristic baroque motives and is admirably related to the gracefully curved branches. The chandelier, which possesses its original gilding, formed part of the celebrated Hamilton Palace collection, and for many years after its acquisition by the Museum it was wrongly supposed to be French.—[Crown Copyright Reserved.]



THE MASTERPIECE OF THE WEEK (SEPTEMBER 8-15) AT THE VICTORIA AND ALBERT MUSEUM: "PORTE ST. DENIS"; BY THOMAS GIRTIN (1775-1802).

There can be little doubt that it is from Canaletto's example that the elaborate design of this water-colour derives. It was painted during the winter of 1801, when Girtin was staying in Paris on the advice of his doctor.—[Crown Copyright Reserved.]

and many illustrated articles emanating from the School have appeared in our pages. The present volume is particularly notable for accounts of discoveries in Ithaca, the island of Odysseus, with an identification of the site of his palace. Other sections deal respectively with the chemical composition of archaic Greek bronze, excavations in Chios, and Proto-Attic pottery. In the present state of things, relics from the birthplace of democracy should interest all students of political evolution.

C. E. B.

Our attention has been drawn to the fact that on page 1134 of our issue of June 18 last, reference was made to the "Grand Canyon, Colorado." This should, of course, have been the "Grand Canyon, Arizona."



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FLYING PAST THE DIRECTION-INDICATOR AT SCHIPHOL AIRPORT, AMSTERDAM: A DOUGLAS DC-3, ONE OF A FLEET OF EIGHTEEN IN SERVICE. (Photograph by K.L.M. Royal Dutch Air Lines.)

Queen Wilhelmina's reign would be incomplete without some reference to the progressive air-traffic company of which she is patron. K.L.M. Royal Dutch Air Lines is the name by which the company is known in England. The initials stand for the Dutch title—Koninklijke Luchtvaart Maatschappij voor Nederland en Koloniën N.V.

The company was formed entirely by private enterprise under the direction of Mr. Albert Plesman, who to-day is the general manager. His vision and initiative, which have inspired the company since its foundation, led him, as a young Dutch Flight Lieutenant, to organise an Aviation

Exhibition at Amsterdam, which was opened on Feb. 1, 1919. This Exhibition was the first of its kind, and was a complete success from the start. Partly as a result of its popularity the K.L.M. was incorporated as a company on Oct. 7, 1919. Thus the K.L.M. is the senior air-traffic company, and the Leidscheplein office at Amsterdam is the oldest air-line booking office in the world. Other companies were founded earlier, but they have since been wound up or amalgamated with other undertakings.

The K.L.M. is one of the few air-traffic companies founded by private enterprise, and not by the Government, and, unlike any other national air company, it is not the result of the amalgamation of a number of small aircraft operating companies. It was not until 1927 that the Dutch Government took a financial interest in the company, and since that time a subsidy to the K.L.M. has regularly been voted in the Budget. The first air-line to be opened by the K.L.M. was the line between London and Amsterdam, which started on May 17, 1920, with a service on alternate days. At that time, a single ticket cost over £16. Within a few months the service became a daily one, and has developed rapidly ever since. Nowadays the K.L.M. and co-operating companies run eight services every week-day between England and Holland, and five on Sundays, whilst the single fare from London to Amsterdam is now only £5 10s.

A very important K.L.M. service is the Far Eastern route, which was inaugurated on Sept. 25, 1930. The 9000-mile route lies over eighteen countries, and links Amsterdam with the capital of the Dutch East Indies, Batavia. Important stations on the route are Athens, Alexandria, Baghdad, Basra, Karachi, Jodhpur, Allahabad, Calcutta, Rangoon, Bangkok, Penang, and Singapore. The service brings Batavia within 5½ days of Amsterdam, and operates three times a week in either direction. The importance of this route has recently been greatly enhanced by the twice-weekly service of K.N.I.L.M. (Royal Netherlands Indies Airways) between Batavia and Sydney, which was inaugurated in July of this year. The combined services of K.L.M. and K.N.I.L.M. operate under the joint title of "Intercontinental Airways," and bring Australia within eight days of London. The

K.L.M. also has a small network of air routes in the West Indies, linking Curaçao with the South American continent.

K.N.I.L.M. (Royal Netherlands Indies Airways), a separate company from the K.L.M., but under the same management, also operates a number of services in the Dutch East Indies, besides the service between Batavia and Sydney. One of these joins Batavia to Singapore, and a new one, inaugurated in August of this year, links Batavia to Saigon, capital of French Indo-China. Since the success of the Douglas DC-2, which the K.L.M. entered for the MacRobertson Melbourne Air Race in 1934—it flew from Mildenhall to Melbourne in 3 days 18 hours 17 minutes, arrived second and won the handicap race—the K.L.M. have built up their fleets with machines of American manufacture. At present the company has twelve Douglas DC-2's in service, eighteen Douglas DC-3's, and six Lockheed "Super-Electras." DC-2's have accommodation for 14 passengers and cruise at about 180 m.p.h. DC-3's have room for 21 passengers, though the DC-3's used on the Far Eastern route are equipped to carry 11; they cruise at about 190 m.p.h. Lockheed "Super-Electras" have accommodation for 10 passengers, and cruise at 225 m.p.h. This survey of the activity of the K.L.M. during the last eighteen years of her Majesty Queen Wilhelmina's reign serves to show how Holland has gained for herself a pre-eminent position in the world of commercial aviation. Indeed, nowadays the words "the Flying Dutchman" take on a new but very apt significance.



ACCOMMODATING FOURTEEN PASSENGERS AND POSSESSING A CRUISING SPEED OF ABOUT 180 M.P.H.: THE "COCK," ONE OF THE FLEET OF TWELVE DOUGLAS DC-2'S IN SERVICE. (Photograph by K.L.M. Royal Dutch Air Lines.)

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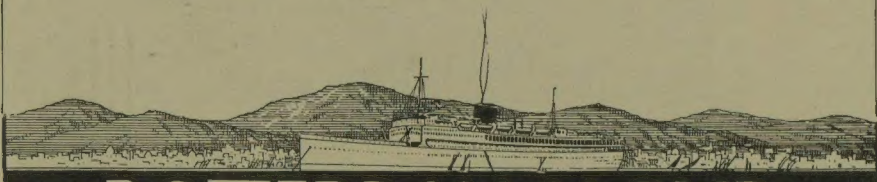
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THE PLAYHOUSES.

"THE FLASHING STREAM," AT THE LYRIC.

MATHEMATICS, be they pure or applied, do not sound very exciting as the basis of an evening's entertainment in the theatre. Mr. Charles Morgan proves in his first play-writing effort that arithmeticians, and even geometers, are human beings under the skin.



"THE RAGE OF PARIS," AT THE LEICESTER SQUARE THEATRE: JAMES TREVOR (DOUGLAS FAIRBANKS, JUNR.) WITH NICOLE (DANIELLE DARRIEUX), WHOM HE REGARDS AS AN ADVENTRESS, AND THE CARETAKER (HARRY DAVENPORT).

In "The Rage of Paris," the action of which takes place in New York, Douglas Fairbanks, Junior, plays the part of James Trevor, who tries to save his friend from Nicole (Danielle Darrieux), whom he thinks is an adventress. Needless to say, he eventually marries her himself.

Mr. Godfrey Tearle, so long a hard-drinking pukka-sahib Army officer in "The Island," now changes uniform. As a naval officer he is content with a small brown sherry and "ticking off" a Marine for verbal lapses; but Mr. Morgan, who should know, forgets that a Marine never runs: a quick march is all the "Royals" allow themselves. Mr. Tearle's naval officer is busy working out a process by which a bomb-laden miniature aeroplane would be attracted by an invading air menace, and quietly blow itself up while nestling, so to speak, under the enemy's wings. Unfortunately, a certain Mr. Selby, on whose mathematical skill the working-out of the problem depends, has allowed himself to be killed while conducting experiments. Fortunately, both from the point of view of our Air Force and the love interest, Miss Margaret Rawlings, his sister, comes along to fill his place. She, one is told, is even purer in mathematics than her brother. Though knowing full well what life on a practically desert island, completely surrounded by naval officers, may be, she consents to stay and help Mr. Tearle in his work. One feels that Mr. Morgan has made a mistake in introducing Miss Marda Vane as a Rear-Admiral's wife. Mr. Morgan ("of course," one says here) was himself a naval officer, and probably knows Rear-Admirals' wives better than most critics. Yet Miss Vane's Admiral's lady seemed too catty for belief. Also, Mr. Felix Aylmer's Air Force Minister appeared to be a little too nice to be true. However, Mr. Morgan's first effort as a dramatist does make one look forward to his second.

"RUNNING RIOT," AT THE GAIETY.

It would be interesting to discover just what "plot" Messrs. Guy Bolton and Firth Shephard contributed to this musical show. Acknowledgments to their efforts are made on the programme. Mr. Douglas Furber seems to admit that there was a plot, because he confesses to having concocted this musical comedy "from" it. This critic, however, has to confess he knows very little what the show was about. And cared less. One gathers, rather vaguely, that a certain film star is kidnapped, and every available man in the cast goes in pursuit. But a plot matters little in musical comedy. It is the comedians who count. It would be unfair both to Mr. Leslie Henson and his admirers to say that on the first night he was on top of his form. Mr. Henson is the most self-sacrificing of stars. Time and again he has stood by, allowing his associates to

capture the limelight. A generous gesture, but one, perhaps, not quite fair to his public. Mr. Fred Emney and Mr. Richard Hearne are excellent comedians, but, after all, one goes to the Gaiety to see Mr. Henson. In this production he definitely doesn't give enough of himself. One wants to see Mr. Henson as a solo turn, not a member of a trio. He has one extremely funny effort—a ridiculous band number (with imaginary instruments), when fellow-members of the orchestra are always one instrument ahead of him. Mr. Vivian Ellis has contrived some attractive melodies, best of which is "Take Your Partners for the Waltz"; but his lyrics hint that a collaborator might be called in to advantage. Certainly he should provide Mr. Henson with a song all to himself. Something on the lines of that minor masterpiece, "Women Haven't Any Pity on a Man." Miss Louise Browne is an attractive heroine. The trouble is that one knows to a split-second when she is going to break into a ballet dance. That is the defect of a musical comedy "team." There are no surprises. Even Mr. Roy Royston's debonair juvenile hasn't a flash of the teeth left to surprise us.

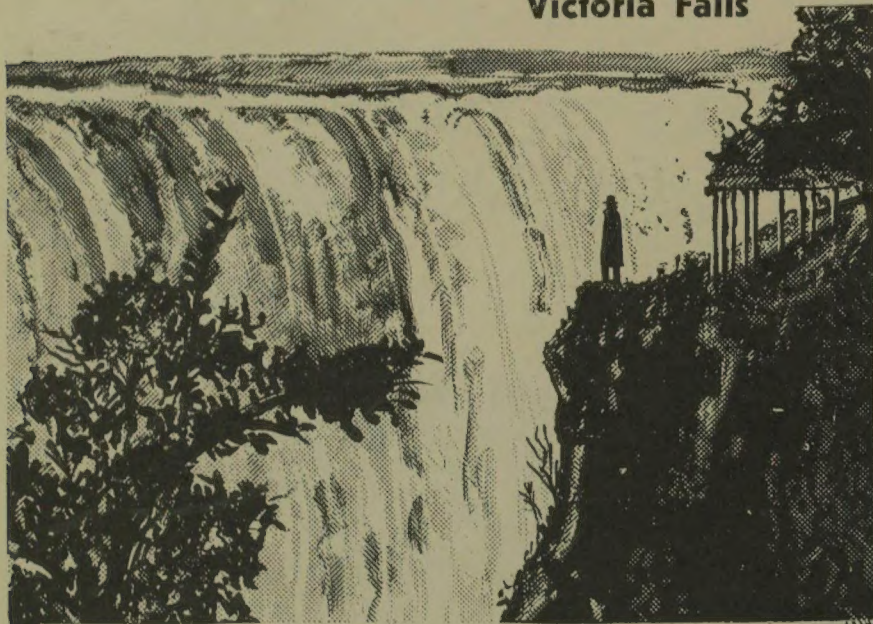


"VIVACIOUS LADY"—DUE AT THE REGAL ON SEPTEMBER 9: PETER MORGAN (JAMES STEWART), THE YOUNG BOTANY INSTRUCTOR AT A SMALL COLLEGE, AND HIS NIGHT-CLUB BRIDE, FRANCEY (GINGER ROGERS).

In "Vivacious Lady," James Stewart plays the part of Peter Morgan, who, after marrying Francey (Ginger Rogers), a night-club singer, has a difficult time explaining things to his parents and overcoming their opposition to the marriage.

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